A BOOK OF

Drawing, Limning, Washing

Or Colouring of

MAPS *and* PRINTS:

AND THE

Art of Painting, with the Names and Mixtures of Colours used by the Picture-Drawers.

OR,

The Young-mans Time well Spent.

In which,
He hath the Ground-work to make him fit for doing any thing by hand, when he is able to draw well.

By the Use of this work, you may Draw all parts of a Man, Leggs, Armes, Hands and Feet, severally, and together. And Directions for Birds, Beasts, Landskips, Ships, and the like.

Moreover
You may learn by this Tract, to make all sorts of Colours; and to Grinde and Lay them: and to make Colours out of Colours: and to make Gold and Silver to write with.

How also
To Diaper and Shadow things, and to heighthen them, to stand off: to Deepen them, and make them Glister.

In this Book
You have the necessary Instruments for Drawing, and the use of them, and how to make Artificiall Pastels to draw withall.

Very Usefull for all Handicrafts, and Ingenuous Gentlemen and Youths.

By Hammer and Hand all Arts doe stand.

Infœlix qui Pauca Sapit, spernitque Doceri.

LONDON.
Printed by *M. Simmons*, for *Thomas Jenner*; and are to be sold at his Shop, at the South Enterance of the *Royal Exchange*.
1652.

A BOOK OF

Drawing, Limning, Washing

Or Colouring of

MAPS and PRINTS:

AND THE

Art of Painting, with the Names and Mixtures of Colours used by the Picture-Drawers.

OR,

The Young-mans Time well Spent.

In which,

He hath the Ground-work to make him fit for doing any thing by hand, when he is able to draw well.

By the Use of this work, you may Draw all parts of a Man, Leggs, Armes, Hands and Feet, severally, and together. And Directions for Birds, Beasts, Landskips, Ships, and the like.

Moreover

You may learn by this Trast, to make all sorts of Colours; and to Grinde and Lay them: and to make Colours out of Colours: and to make Gold and Silver to write with.

How also

To Diaper and Shadow things, and to heighthen them, to stand off: to Deepen them, and make them Glister.

In this BOOK

You have the necessary Instruments for Drawing, and the use of them, and how to make Artificiall Pastels to draw withall.

Very Usefull for all Handicrafts, and Ingenuous Gentlemen and Youths.

By Hammer and Hand all Arts doe stand.

Insulin qui Pauca Sapit, Spernit que Decori.

LONDON.

Printed by *M. Simmons*, for *Thomas Jenner*; and are to be sold at his Shop, at the South Entrance of the *Royal Exchange*.

1652.

THE TRVE PORTRAITVRE OF ALBERTVS DVRERVS THE VERIE TRVE PAINTER AND GRAVER OF GERMANY
A Booke of the Art of Drawing according to ye order of Albert Durer, Jean Cozijn and other excellent Picture-makers, describing ye true proportions of Men, women & Children.

Of neceſſary Inſtruments for Drawing.

FOr Implements theſe are the onely neceſſary ones; Pens made of Ravens quils becauſe they are the beſt to draw faire, and ſhadow fine, and ſmal Charcoals, black-lead, white-lead, red-lead, a feather, and a pair of Compaſſes.

The uſe of theſe Inſtruments.

Char-coal. FOr your Charcoals, They muſt be ſlit into ſmall ſlender peeces, and then ſharpned at the point: You may chuſe your Charcoals thus, they are finer grain'd then others, and ſmooth when they are broken, and ſoft, and they have a pith in the middle of them, which is the beſt token to know them by: The uſe of them is to draw over your drafts firſt withall, becauſe if you ſhould draw it falſe at firſt, you may eaſily wipe it out, which you cannot ſo well doe with any other thing.

Black-lead. Your black-lead is to draw over that againe which you drew before in Char-coal, becauſe this will not wipe out under your hands when you come to draw it with your pen; and if you ſhall draw it with your pen before this, your Charcoal would furry your pen that you could not write with it, and beſides you cannot ſo well mend your faults with a pen as with a black-lead, for what you doe with your pen you cannot alter, but wherein you erre with your black-lead, you mend it with your pen.

Pen. The pen is the finiſher of your work, with which you muſt be moſt exact, knowing it is unalterable, therefore you muſt be ſure your worke is right before you draw it with your pen.

Black-chalk. Black-chalk is to draw on blew-paper with, which is not to be uſed till you be pretty perfect in drawing.

White-lead. White lead is to doe the lighteſt parts of that you draw before with black Chalk.

Compaſſes. Your Compaſſes are not to be uſed conſtantly, for they will ſpoyle you that you cannot draw without them, but onely when you have finiſht your drawing with Char-coal, you may meaſure if it be every where right, before you draw it with your black-lead.

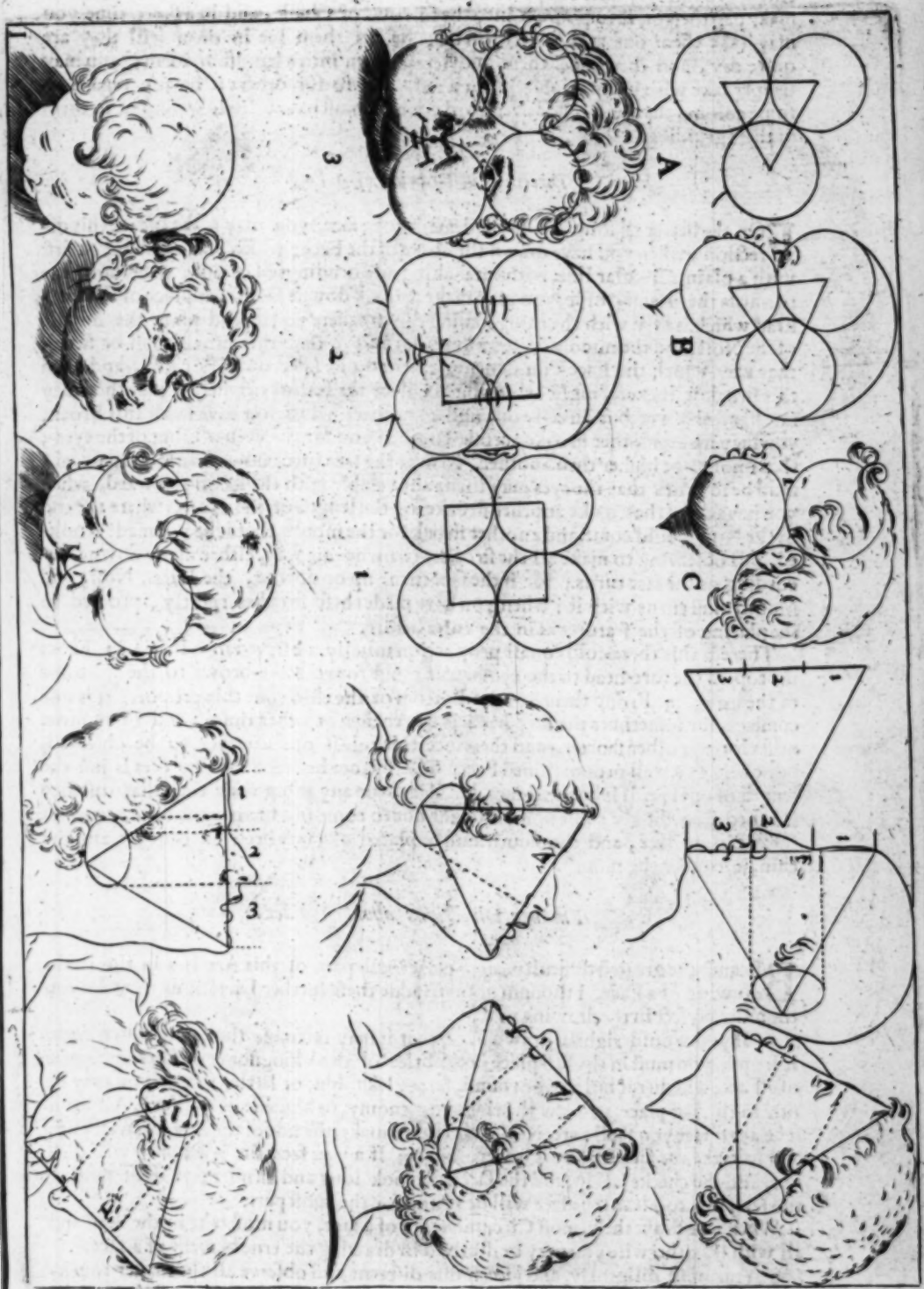
Fether. The Fether is to wipe out the Char-coal where it is drawne falſe, before you draw it again, and this you muſt be ſure to doe, or elſe you will be confounded with variety of ſtroakes, ſo that you ſhall not know which is the right ſtroake.

Having theſe Implements in readineſſe, The firſt practiſe of a Drawer muſt be readily to Draw Circles, Ovals, Squares, Piramids, &c. And the reaſon of exerciſing you firſt in theſe, is, becauſe in theſe you will be fitted for the performance of other bodies; as for example, your Circle will teach you to draw Spherical bodies, as the Sun, Moon and Stars, and the moſt Flowers, as the Roſe, Dazy, &c. the moſt Veſſels, as Cups, Baſons, Boles, Bottles, &c. the Square will fit you for all manner of comportliments, plots, buildings, &c. your Piramids for ſharpe Steeples and Turrets, &c. your Ovall for Faces, Shields, &c. for it is impoſſible to draw the body of a Picture before you can draw the Abſtract.

When you can do theſe, practiſe to draw Faces, Balls, Candleſticks, Pillars, a Cherry with a leafe, &c. but be ſure you be perfect in the out-ſtroake, before you goe to draw the ſhadows within.

How to make Artificiall Paſtiles to draw withall.

TAke a great Chalk-ſtone, and make deep furrows, or holes in them, two or three inches long, and ſo wide that you may lay in each a quill, then take white Chalk


A
B
C
1
2
3

Chalk ground very fine, temper it with oyl or wort, and a little new milk, and ſo make paſte thereof, then poure it into the furrows of Chalk, and in a ſhort time you may take them out and roul them up, or let them lye in them till they are quite dry, and then take them and ſcrape them into a handſom form; you may temper Lake with burnt Alablaſter for a red, and ſo for others; having regard to ſome colours that will binde over-hard, which muſt have a little water put to them in their grinding.

Directions in Drawing of a Face.

FOr the better aſſiſting you in the drawing of a face, you may make uſe of this direction; when you have drawn the circle of the Face (which you muſt doe at firſt with a plain Circular line, without making any bendings in or out, till you come towards the finiſhing of it) you may make a ſtroak downe from that place of the fore-head which is even with the chin, coming down where you ſhould place the middle of the Noſe, and the middle of the mouth; obſerve that this ſtroak muſt be ſtruck that way which the Face ſhould turne, either to one ſide, or ſtrait right, and then this ſtroak will exceedingly helpe you to place the features rightly, that they may not ſtand all awry, but directly one under another; when you have made this ſtroak, you may make another ſtroake acroſſe to guide you for the even placing of the eyes; that one be not higher then another. Now if the face turne downwards, the ſtroake muſt be ſo ſtruck that the eyes may turne anſwerable with the face downward, when you have done that make another ſtroake for the length of the Noſe, where the end of the Noſe ſhould come, and another ſtroak for the mouth, that it be not made crooked, ſtill obſerving to make all the ſtroakes to turne one way, either up or downe, according as the face turns; for if the face turne up or downe, the Eyes, Noſe, and Mouth muſt turne with it: when you have made theſe ſtroakes rightly, proceed to the placing of the features as in the rules before.

There is this three-fold equall proportion uſually obſerved in a Face; 1 From the top of the fore-head to the eye-brows; 2 From the eye-brows to the bottome of the noſe; 3 From thence to the bottom of the chin: but this proportion is not conſtant, for ſometimes the fore-head is lower then at other times, and ſome mens noſes longer, other ſhorter, and therefore this rule is not alwayes to be obſerved, but onely in a well proportioned Face. The diſtance between the two eyes is juſt the length of one eye, if it be a full face, but if it turne any thing aſide then that diſtance is leſſned accordingly; the noſtrill ought not to come out further then the corner of the eye in any face, and the mouth muſt be placed alwayes between the eyes and the chin, juſt under the mouth.

Further Directions about a Face.

BEcauſe the greateſt difficulty, and principall part of this Art lies in the lively drawing of a Face, I thought good to adde theſe further Directions to make you the more perfect in the drawing of it.

1 If you would rightly draw a Face, that it may reſemble the patterne you draw it from; you muſt in the firſt place take notice of the Viſiognomy or Circumference of a Face, whether it be long or round, fat, or lean, big, or little, that ſo you may be ſure in the firſt place, to draw the right viſiognomy, or bigneſſe of the Face, which if it be a fat face you ſhall perceive the cheeks to make the ſide of the face to ſwell out, and ſo make the face look as if it were ſquare; if a lean face the jaw bones will ſtick out, and the cheeks fall in, and the face will look long and ſlender; if it be neither too fatt, nor too lean, the face will be round for the moſt part.

When you draw the utmoſt Circumference of a face, you muſt take in the head and all with it, otherwiſe you may be deceived in drawing the true bigneſſe of a face.

2 You muſt diligently, and judiciouſly diſcerne and obſerve all the maſter touches which give life to a face, and diſcovers the graces or diſpoſition of the minde, (vvherein lies the vvhole grace of the vvork, and the credit of the vvorkman) as you ſhall diſcerne a ſmiling countenance moſt eaſily in the mouth, vvhen the corners of the mouth turne up a little; a frovvning countenance is eaſieſt diſcerned in the fore-

head,

head, eye-brows bending, and somewhat wrinkling about the top of the nose, between the two eye-brows; a stay'd and sober stayed countenance, is best discerned in the eye, when the upper eye-lid comes somewhat over the ball of the eye; a laughing countenance is easily discerned all over the face, and so is a angry wrathfull countenance, by extraordinary frownings; also there are some touches about the eyes and mouth which gives life and spirit to a face, and Spirit to a face, which you must diligently observe, and you shall by little and little finde out, in good Masters workes which you should chiefly desire to imitate, and not botchers.

Generall Rules for the Practise of Drawing.

1. HAving your charcoal neatly sharpned, you must at the first in drawing of a face, lightly draw the out-stroak, or circumference of the face just according to the bignes of your pattern, making it to stand fore-right, or to turn upwards or downwards according to your patterne, then make some little touches where the features as the Eyes, Nose, Mouth, Chinne, should be placed, not drawing them exactly at the first, and having thus exactly pointed out the places where the features should bee: begin to draw them more exactly, and so proceed, till the face be finished, and then make the hair, beard, and other things about it; In making of a side face you need not at first exactly draw the nose, mouth and chin that stand in the outmost line, but onely make it at first but a bare circumference, turning this way, or that way, according as the pattern doth, and then make the mouth, nose and chin to come out afterwards, in the right places and just proportion.

2 The Circles, Squares and Triangles that are made in the Print, about a face, are to guide your apprehensions the more readily to the framing of one, that being as it were led by a line, you may the more easily know where abouts to place the features, as eyes, nose, mouth, &c. which when you are able to doe without them; these are of no use at all, but onely to guide you at the first to the placing of them.

3 In the third place you must be sure to place the musles in their right and proper places; by the musles I meane all the shadows that are caused by some dents, or swellings in the face, and be able to find out the reason of every musle, that so you may proceed to work with the more judgement; you shall perceive the musles most in an old and withered face, and you must first draw the principall of them, and then you may the more easily draw the lesser within; you must be very exact in the right placing of them, or else you spoyle your draft be it never so good.

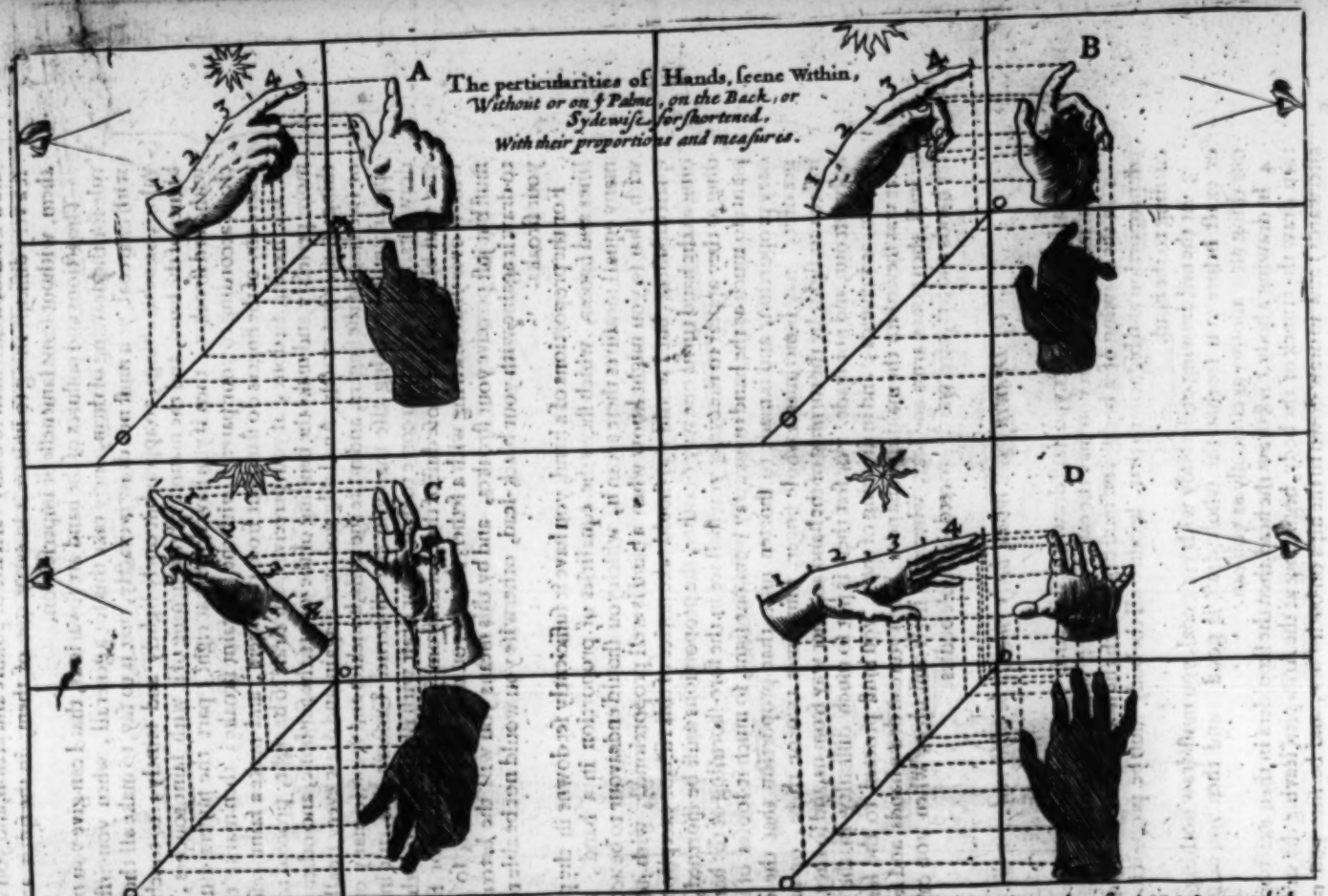
4 Observe to make the shadows rightly, and be sure not to make them to darke, where they should be faint, for if you doe you can never recover it to make it light again, and so the whole face will be mar'd, and appear unhandsome; the shadows are generally fainter and lighter in a faire face then in a swarthy complexion: when you have finisht your draft, you will do very well to give here and there some hard touches with your pen where the shadows are darkest, which will adde a great life and grace to your drawing.

When you have finisht the face, then come to the ears and haire, wherein you must observe this rule, having drawne the out-line of it, you must first draw the principal Curles, or master-strokes in the haire, which will guide you with ease to doe the lesser curls which have their dependance on them; always make your curle to bend, and turne exactly according to the patterne, that they may lye loose and safte, and not look as if they were stiffe, stubborne and unplyable: When you have drawne the curls rightly you must in the last place strike in the loose haires which hang carelesly out of the curls.

When you can draw a face (which is the principall thing in the Art) then goe to hands and arms, legs and feet, and so to full bodies of men and women, which are the most difficult things, which if you can attaine to performe, with a well grounded selerity, nothing then will be difficult to you, but will be most easie as flowers, birds, beasts, ships, or any other thing that is to be drawne by hand.

Of Drawing Hands and Feet.

BUt to come particularly to hands and feet, which you ought to spend some time about, before you come to the whole bodies, because they will be too difficult for you to enter upon till you have pretty well practised your hand in the drawing of



The perticularities of Hands, seene Within,
Without or on ye Palme, on the Back, or Sydewise forshortened,
With their proportions and measures.

To foreshorten the Hands, you must draw the perpendicular lynes from ye Hands seene slopewise or a syde marked with their proportions and measures 1.2.3.4. upon which the Pr shining would so cast them downe unto the Dyagonall marked at the ends with O. and then carry the restexion of them levelly from the intersections of those perpendicular lynes in the Dyagonall aforesaid untill you come under the plate of the foreshortened Hands thereby to gett the shaddowe from which shaddow you must perpendicularly rayse perpendicular lines untill then may meete or intersect levell lines drawne also from the first hand seene a syde, so will the intersections of the said last named levell lines and rayse perpendiculars give the foreshortened Hands A.B.C.D.E. Even as the Eye would see the Sydewise or sloping Hande, so shall the workman see the Hand foreshortened by meanes of the said shaddow.

of other things, more especially hands and feet, which are the most difficult members of the body to draw, next the face; by learning of which you will the more easily attain the rest, with lesse difficulty and greater perfection, and it is for certain a thing of most singular commendation and estimation, lively and exactly to draw a hand, which hath so many varieties of posture and action, and you will finde it a very difficult thing to imitate it in every one of them, in the spirit and life of them, without some lamenesse or imperfection.

The actions and postures of the hand are so various, that I can give you no certain rule for the drawing of them, onely take this for a generall, when you first draw it with charcoal, you must not draw it exactly, that is to say, to make all the joynts or values, or other things, to appear but onely lightly and faintly; to touch out the bignes of the hand, and the manner of the turning of it with faint touches, and not with hard stroakes; then if you have done that right, part the fingers asunder, or close, according to your pattern, with the like faint stroake; then marke that place where any of the fingers do stand out from the others, and make a faint resemblance of it: having so done, if you perceive your draft to be right, proceed to draw it more perfectly, and make the bending of the joynts, the rift-bone, and other principal things somewhat exactly. And lastly goe over it again, and draw every small bending or swelling of the fingers, and make the nails, knuckles and veins, so many of them as appear, and every thing else that you can discerne. Observe this rule in all your drawings, that before you come to draw your draft with Black-lead, or other thing, you must blow off the loose dust of the coal off from your drawing, or faintly to whisk over your drawing with a fether, that so you may leave it faint, so that you must but just perceive your stroakes, and by this means you will the better see how to draw it againe with your black-lead, otherwise you would not be able to discern your stroaks.

For the proportions of a hand, you have it sufficiently set downe in the print, by lines and figures, which shews the equalities of proportion in a hand, and how many equall measures there are in it, which you should endeavour to be acquainted with, that so you might know when a hand is well proportioned, with just and equall distances; but I would you should take notice of this rule, or exception, according as the hand turns one way or other, the proportions must be shortned, according as they appear to the eye, as you shall see in the fore-shortning of the hand in the print; so much as the hand turns away from our sight, so much it looses of its ordinary proportion, and is made to shorten unto that proportion that the eye judges of it, nay sometimes a whole finger, sometimes two or three, or more, is lost to our sight, by the turning of the hand another way from us, and so they must be holy left out, and not made. For feet there is not so much difficulty in the making of them, as in hands; and in drawing of them, you must proceed to the same way that was shewed for the making of hands. When you can draw hands and feet pretty well, then goe to arms and legs, wherein is little difficulty; when you can draw the hands and feet, afterwards proceed to whole bodies.

Of Drawing the whole body rules to be observed.

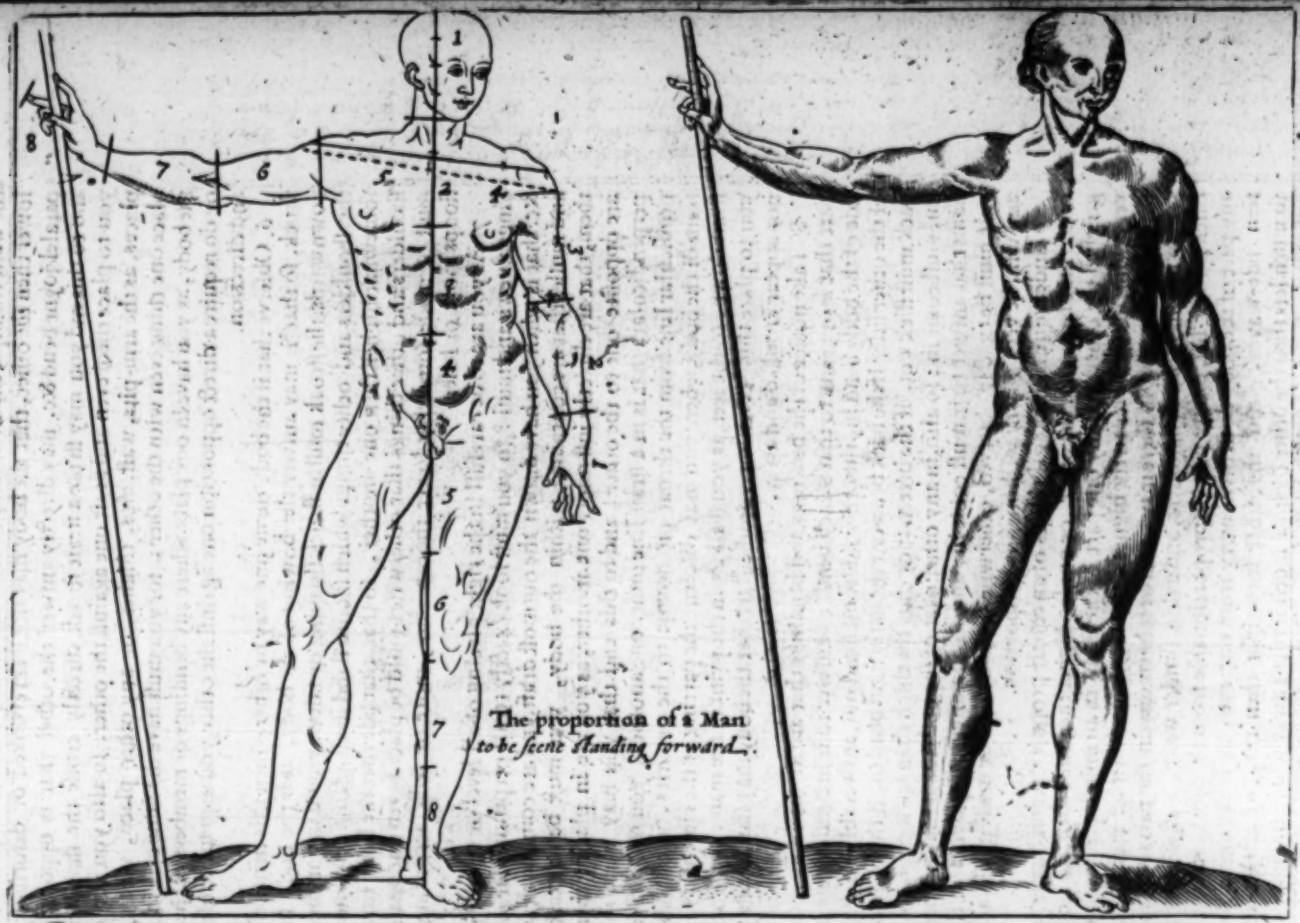
1 IN all your drawings you must draw it at first with your coal, but very lightly and faintly, for then you may the easier mend it if you draw amisse.

2 In the drawing of a body, you must begin with the head, and be sure to give a just proportion and bignesse to that, because all the body must be proportioned according to the head.

3 At the first drawing of the body with your coal, you must draw nothing perfect or exact before you see that the whole draft is good, and then you may finish one thing after another as curiously as you can.

4 In drawing a body, First draw the head, then the shoulders in their exact breadth, then draw the trunck of the body, beginning at the Arm-pits (leaving the arms till afterwards) and so draw down to the hips on both sides, and be sure you observe the exact breadth of the waste: when you have thus done, draw first that legg that the body stands upon, and afterwards that legg that stands loose, or from the body,

and



In this figure is to be observed that from the top of ye head to the sole of the feete, is 8 measures of the head, and the head 4 lengthes of the nose, the which measures are devided upon a perpendicular line, viz. the head figured with 1. ye second to ye breasts. 2. the 3d to ye navel. 3. ye 4th to ye privities. 4. the 5th to ye midle of ye thigh. 5. the 6th to ye lower part of ye knee. 6. the 7th to the small of ye leg. 7. the eight reaching to the heele & sole of ye feet. 8. Likewise the same 8. measures are to be observed from the end of the fingers of ye right hand, to the end of the left hand fingers. the breadth of the shoulders containeth 2 measures of the head, & the breadth of ye hips 2 measures of the face, as appeareth in the unshadowed figure.

and laſt of all draw the armes, and then the hands, either joyned to the body or ſeparted from the body, according to your patterne.

5 In your drawing be ſure you place the paralel joynts, ſinews and muſles, directly oppoſite in a ſtrait even line one againſt the other, as the ſhoulders, the arme-pits, the waſt, the hips, the knees, and ſo every thing elſe, that one may not be higher or lower then the other, that the body may not ſeem crooked or deformed, but every paralel joynt bend &c. may directly anſwer the other that is oppoſite thereunto; and to this end you may ſtrike a ſtrait ſtroak directly croſſe the ſhoulders to direct you to place them even and ſtrait one againſt the other, ſo alſo you may do in other places, as the arm-pits, waſt, hips, thighes, or any other place, where you ſhould place one thing even with the other; for you muſt have the ſame care in all parts of the body, as you have in one place where any bendings or members of the body have, or do require a direct oppoſition one againſt the other, you may make uſe of this help and direction.

6 Obſerve that if the body turne one way or other, then this ſtroake muſt be ſo ſtruck, ſo that it may anſwer the bowing of the body, as if the body ſtoop a little downwards, the ſtroak muſt be ſtruck ſloaping or ſideways, and ſo you muſt then make the ſhoulders and other things which ſhould ſtand ſtrait againſt one another, to be ſomewhat higher then one another, ſo that that ſide that the body turns upon the ſhoulders and other things that otherwiſe ſhould be placed even one againſt the other muſt be made ſomewhat lower the other ſide, more or leſſe, according as the body ſtoops more or leſſe.

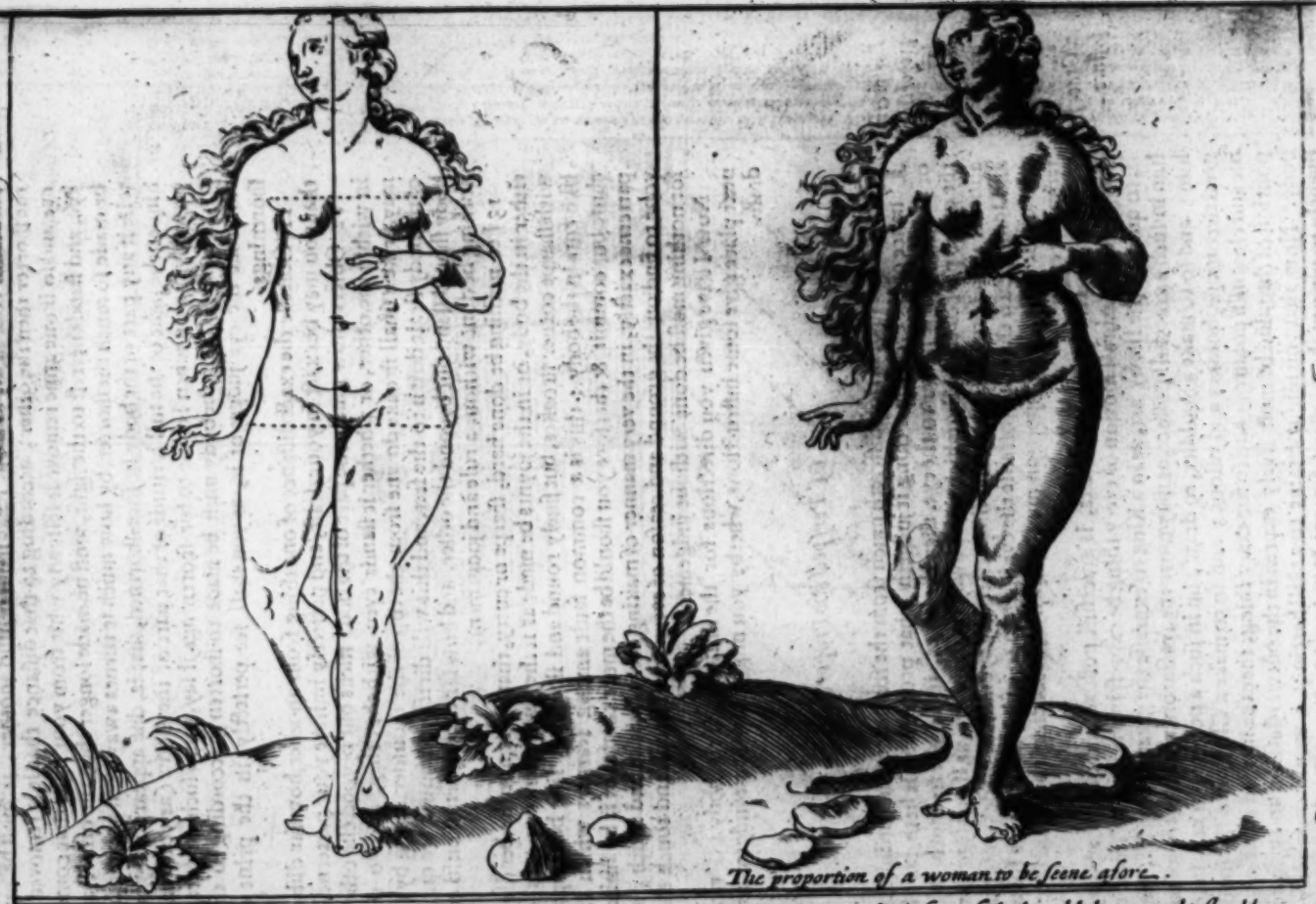
7 As you are to be carefull in the right placing of all level or paralel joynts, bendings, ſinews and muſles, ſo you muſt look exactly to all perpendicular joynts, muſles, &c. that is when you have drawn the outmoſt draft, and are come to draw the joynts and muſles that are contained within the body, you muſt be as exact in placing them, that are directly juſt under one another, as you are in placing them even, that are oppoſite one to the other; and to this end that you may place things exactly perpendicular, that is in a ſtrait line under one another; you may ſtrike a ſtrait perpendicular line from the throat-pit downe to the privities, juſt in the middle or ſeam of the body, where you may diſcerne the parting of the ribs, and ſo from thence ſtrait downe to the feet, as you ſhall ſee in the print of the man, the line will direct you to place things evenly perpendicular, that the body may ſtand ſtrait upright, and not appear crooked and awry.

8 Take notice of the bowings and bendings that are in the body, to make that part that is oppoſite to that which bends to anſwer to it in bending with it, as if one ſide of the body bend in, the other ſide muſt ſtand out anſwerable to the bending in of the other ſide, if the back bend out the belly muſt bend in, if the belly come in, the back muſt ſtick out, if the breech ſtick out, the thigh that anſwers to it in oppoſition, muſt come in: ſo alſo, in any other part of the body; as if the knee bend out, the hams that anſwer to it muſt come in, and ſo for any other joynts in the body this rule muſt be exactly obſerved, otherwiſe the body will be made groſly and abſurdly, and will be very gowty without any proportion.

9 Indeavour to make all things of an equall proportion and bignes, not to make one arme bigger then the other, or one leg bigger then the other, or one breaſt bigger then the other, or any one part of the body in an unjuſt proportion, but as every thing muſt anſwer to the bignes of the face, ſo one member muſt anſwer to another in bignes, that ſo there may be a ſweet harmony in the parts of the body, that it may not have broad ſhoulders, and a thin ſlender waſte, a raw-bone arme, and a thick gowty leg, or any part diſproportionable from the other, unleſſe it be ſo that any part of the body doth turne awry from our eye, as if the one arme ſhould be ſeen ſide-wayes, and the other fore-right then the one arme muſt be made ſo much leſs then the other by how much it turns away from our ſight, and appears leſſe to our eyes, and ſo if one legg be ſeen full or fore-right, and the other legg be ſeen ſide-wayes, then it muſt be made ſo much leſſe then the other, by how much it turnes away from your ſight.

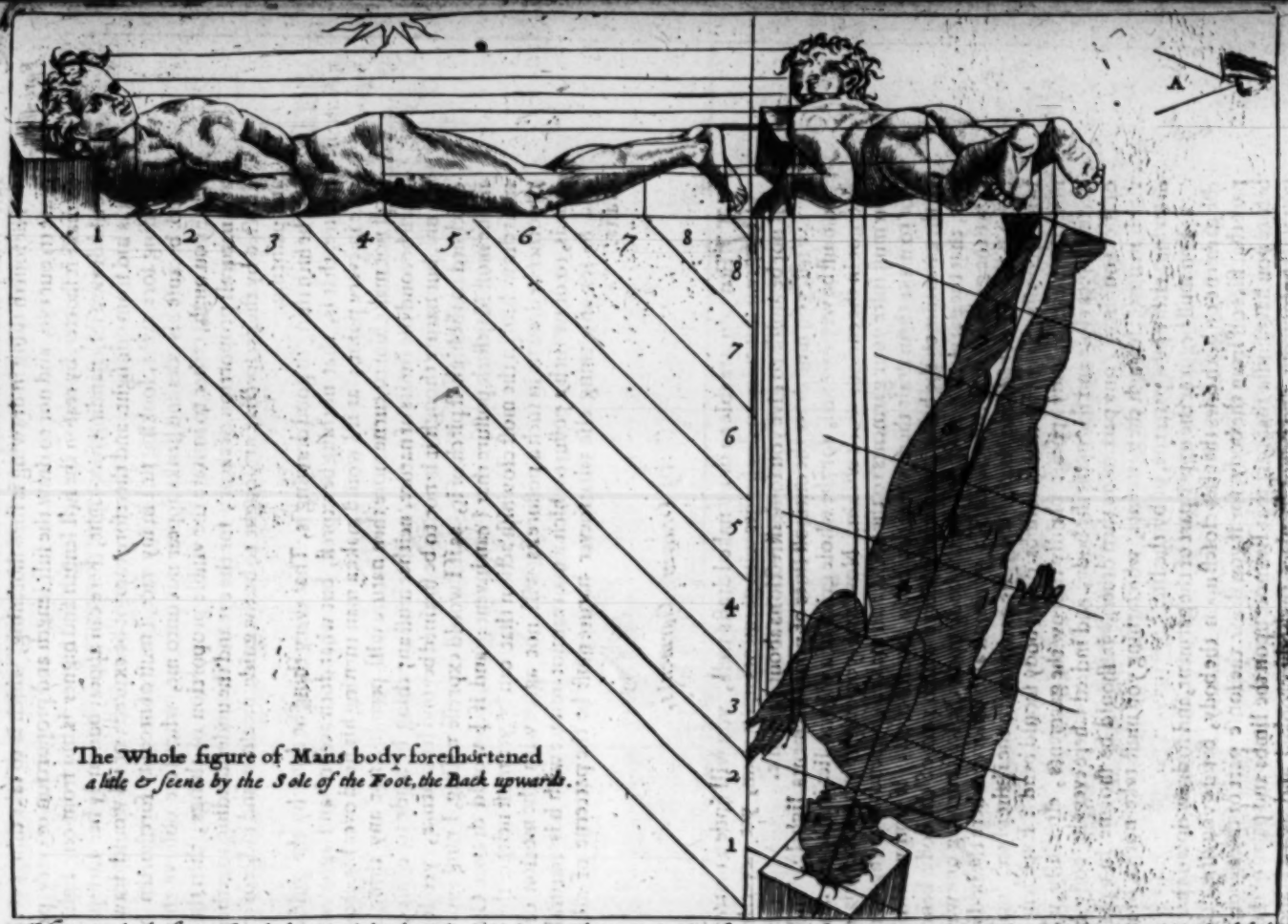
10 As you muſt obſerve a juſt proportion in the bignes of your draft, ſo alſo in the length, that one thing may not be too long for the other, the body may not be too long for the leggs, nor the leggs too ſhort for the body, nor one legg longer then the other, nor one arme longer then the other, but every thing may have his juſt

proportion



The proportion of a woman to be seene afore.

The Proportion & measure of a woman to be seene afore, is like the Mans, excepting that ſ measure of the breadth betwene the ſhoulders of the woman containes but 2 lengths of the face, as appeares by ſ pricked line athwart the breaſts and from ſ Hippes to the Buttockes. 2 lengths of the head, marked with an other croſſe pricked line; which maketh the difference betwene the man & ſ Woman and you muſt make the Armes Thighes & Legges fatter and plumper then ſ mans, euen to ſ wrists & ancles. Alſo you muſt not make ſ muſcles as of ſ man.



The Whole figure of Mans body foreshortened
a litle & seene by the Sole of the Foot, the Back upwards.

Having made the figure stretched at length by the Syde, the back upwards You must also observe the measures as appeareth in the levell lyne 1.2.3.4.5.6.7.8. and send up the said measures and proportions by the Dyagonall lynes upon the perpendicular which separateth the Foreshortened figure and the Shadow of the afore said figure seene a syde. Then to make the figure of the Shadow you must draw a Lyne slopewyse in the midst of the figure, & therin sett the proportion & measures marked 1.2.3.4.5.6.7.8. The first marked 1 for the head the second 2 for the shoulders and so consequently of the rest unto the right measure. And to make the shadow as yf the Sonne shined directly upon the Back. And to make the draught you must rayse perpendicular lynes, proceeding from the figure stretched at length, & seene a syde by the corresponding intersections of which and of the levell lynes the forshortened lynes and partle of the same seene by the Soles of the feet, the back upwards is described as appeareth in the demonstration of this present figure.

proportion both for bignes and length, unleſs it be ſo the body ſhortens awry in any part from your ſight, as if one legge ſtand behind another, it muſt be made ſo much the ſhorter then the other, according to that diſtance that it is removed from your eye, and ſo if one atme remove it ſelfe any whit from your ſight that comes firſt to the eye, and ſtands neereſt to the ſight, muſt be made longer then the other, and the other be made ſo much the ſhorter, by how much it turnes away from your ſight. So likewiſe if any part of the body be fore-ſhortned, that is, doe appear ſo to your eye, as to hinder the ſight of the full latitude of that part of the body (as you ſhall ſee more perfectly ſhown when I come to for-ſhortnings) I ſay, upon ſuch an occaſion the body, or that part of the body muſt be made to ſhorten, according to that proportion that the eye judges of it, as you ſhall ſee perfectly in the print of the fore-ſhortnings.

11 Obſerve the exact diſtance of one thing from another, how far diſtant they are, that you may be exact in your draft, and perfectly imitate your patterne.

12 Obſerve how much one part of the body ſticks out beyond the other, or falls in within the other, or whether it ſtands even with the other, and to this end you may ſtrike a ſmall ſtroake downe from the top of the ſhoulder along by the out-ſide of the body ſtrait down to the feet, and this will direct you how farre one part of the body ſhould ſtand out beyond the other, and how far other parts ſhould come in; let nothing be done without a rule and judgement.

13 Let nothing be done hard, ſharpe or cutty, that is, let not the bendings that are either in the body, or in the joynts be made as if they were dents or cuts in the fleſh, with ſharpe corner ſtroakes, but finely round and ſloaping, like bendings, and not like cuts in the body: this is a common fault among learners which they cannot chuſe but commit & therfore you ſhould be the more careful of it by imitating your patterne exactly, in the very manner of making every ſtroake and touch, and indeavour to find out the ground and reaſon of every ſmall ſtroak and touch that is given, for nothing muſt be done without judgement.

Now I have given you directions for the drawing of the body; I would in the next place give ſome inſtructions, wherby you might have ſome judgement in a good draft.

Of Perſpective Proportion.

Perſpective proportion.

PErſpective Proportion differeth much from the former, for according to the diſtance of the eye from a thing it judgeth what proportion it hath, as if one part of the body come neerer to the eye, then the other, it is made ſo much begger then the other part of the body, which turns away from the eye, as if one legg ſtand behind another; the formoſt legg that comes firſt to the eye muſt be made ſomewhat bigger, and longer then the other, becauſe the eye judgeth ſo of it; and ſo it is for any other part of the body, the proportion muſt be leſſened, according to the diſtance that it is from the eye.

2 *Grace full poſture.*

The ſecond thing in good drafts, is gracefull poſture, and proper action, that is, that the true naturall motion of every thing be expreſt in the life and ſpirit of it, that is, to quicken the life by art, as in a King to expreſſe the greateſt majeſty, by putting him in ſuch a gracefull poſture, as may move the ſpectators with reverence to behold him; and ſo to make a Souldier, to draw him in ſuch a poſture, as may betoken the greateſt courage, boldnes and valour; and ſo to make a Clowne in the moſt deteſtable and clowniſh poſture; and ſo for every thing, that the inward affection and diſpoſition of the mind be moſt lively expreſt in the outward action and geſture of the body. Now that you might attaine to a skill herein; I would counſell you diligently to obſerve the works of famous Maſters, who doe uſe to delight themſelves in ſeeing thoſe that fight at cuffs, to obſerve the eyes of privy murtherers, the courage of wreſtlers, the actions of Stage-players, the intiſing allurements of Courteſans, and thoſe who are led to execution, to mark the contracting of their brows, the motions of their eyes, and the carriage of their whole body, to the end they might expreſs them to the life in their drawings and works.

3 *Looſnes.*

The third thing in good draft is, looſneſſe, that is, that the body be not made

ſtiffe

ſtiffe in any part, but that every joynt may have its proper and naturall bending, ſo as it may with greateſt life expreſs your intention, that the figure may not ſeem lame, and the joynts ſtiffe, as if they were not plyable or capable of bending, but every joynt and limbe may have its proper and natural moiſture, according as it may beſt ſuite with, and become the poſture in which the figure is ſett

Fore-ſhortning. The fourth thing in drawing is fore-ſhortning, which is to take things as they appeare to our eye, and not to draw the full length and proportion of every part, but to make it ſhorter, by reaſon the full length and bignes is hid from our ſight; as if I would draw a ſhip ſtanding fore-right, there can appear but onely her fore-part, the reſt is hid from our ſight, and therefore cannot be expreſt; or if I would draw a horſe ſtanding fore-right, looking full in my face, I muſt of neceſſity foreſhorten him behind, becauſe his ſides and flanks appear not unto me, wherefore obſerve this rule; That you ought rather to imitate the viſible proportion of things, then the proper and naturall proportion of them, for the eye and the underſtanding together being directed by the perſpective art, ought to be the guide, meaſure and judge of drawing and painting.

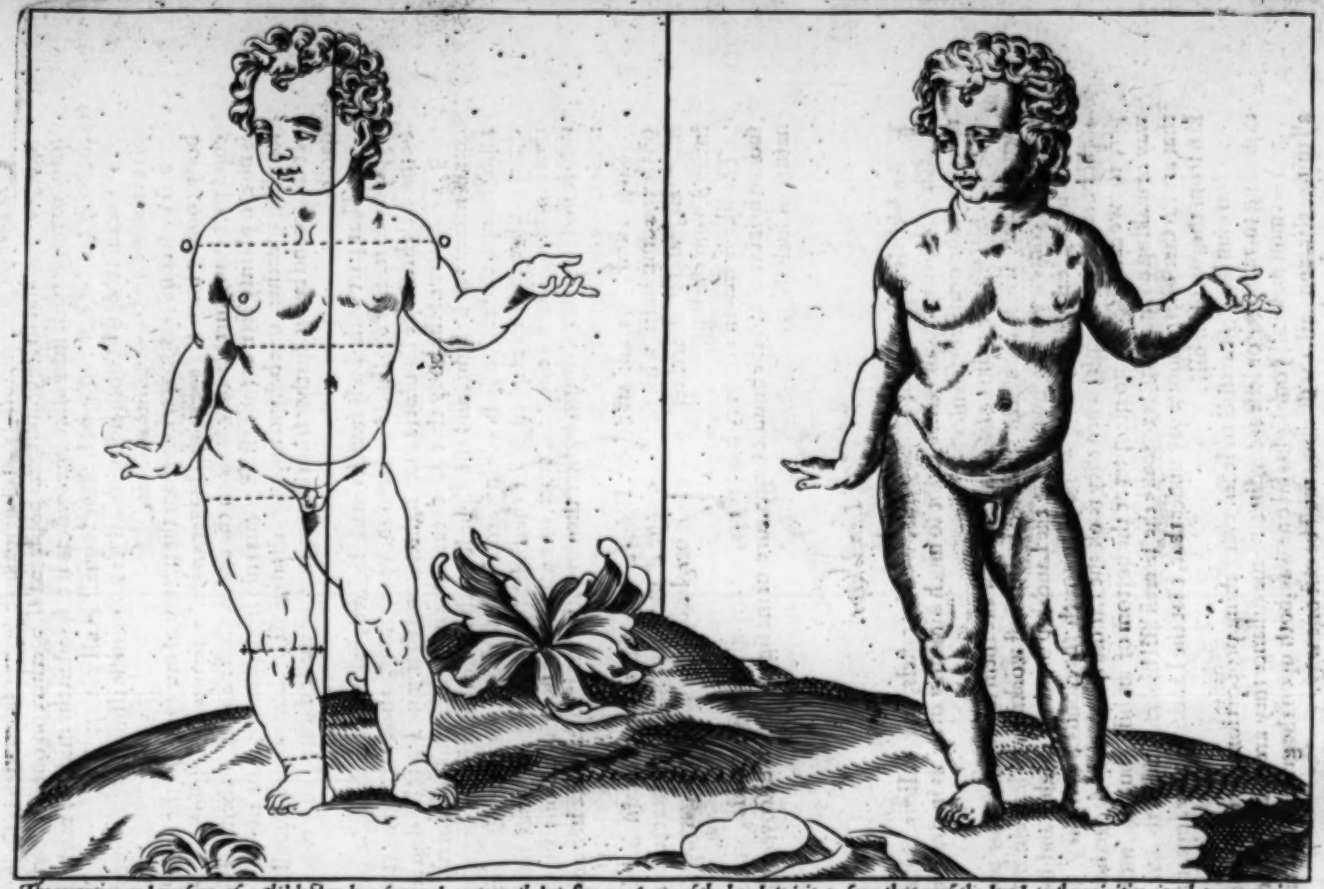
5 Naturalneſſe. The fifth thing in good drawing is, That every thing be done by the guidance of nature, that is, that nothing be expreſt, but what doth accord and agree with nature in every point; as if I would make a man turning his head over his ſhoulder, I muſt not make him to turne more then nature will permit, not any thing muſt be foarſt beyond the limits of nature, neither muſt any thing be made to come ſhort of nature, but nature though it is not to be ſtrained beyond its centure, yet it muſt be quickned to the higheſt pitch of it, as if I would expreſſe a King, I muſt expreſſe him in the moſt Majeſtick poſture that I can invent; and if I would draw a Clown, I muſt draw him in the moſt clowniſh action that can be, yet muſt neither the one nor the other be drawne in ſuch a poſture as will not agree with the motion of nature, that is, to draw ſuch a poſture which a man cannot imitate with his naturall body, and ſo for any thing elſe whatſoever nature muſt be the patterne of all kind of drafts.

Of Drawing Garments.

WHen you are able to draw naked drafts well, you will finde a matter of no great difficulty to doe bodies with garments upon them, yet nevertheleſſe it will not be amiſſe to give you ſome directions about the ſame.

1 Firſt, you muſt draw the outmoſt lines of your garments lightly, and in this you muſt be very carefull, for the whole grace of a picture lies in the outmoſt draft, and not in the curious work within. Now that you might performe this exactly, you muſt ſuite your garments to the body, and make them bend with the body, and not to make them ſtrait there where the body ſhould bend; if you would rightly fit the garments to the body, you muſt obſerve which part of the body bends in or out, that the garment may anſwer to the body upon the leaſt turning one way or other the garment may turne with it; you muſt alſo obſerve where the body ſhould come if it were naked, and there draw your garments in the right place, making it bend according as the joynts and limbs of the body ſhould bend: Excellent workmen doe make the body appeare plainly thorow the garments, eſpecially where the garment lyes cloſe and flat upon the body, and indeed where ever the body bends in or ſticks out in any one part more then other, it ſhould be ſhowne in a plaine and viſible manner through the garments, which thing you muſt take notice of in your drawing, either by a patterne, or by the life.

2 You muſt begin at the upper part of the garment, and ſo draw down that part of the garment on both ſides that lies cloſeſt upon the body, before you draw the looſe part that flies off from the body, for if you draw the looſe part of the garment firſt, before you have finiſht that part that lies next upon the limbs and parts of the body, you will be ſoon out, and be apt to place the body crooked and awry; and therefore many workmen draw the naked firſt, and afterwards put on their garments; for by that means they can better ſee to place the garments rightly, ſo as to hang even upon the body, and by this means you will be ſure to place the body ſtrait that it be



The proportion and measure of a Childe standing forward containeth but five measures of the head, to wit 3 from the top of the head to the priuities, and two more in the thighes and legges, as apeares in this figure, and the breadth betweene the shoulders is the length of a head and a halfe, as apeares by a thwart pricked line marked O. and the breadth of the body aboue the nauil marked also with a crosse pricked line is the length of one head. the breadth of the vpper part of the thigh marked with a pricked line opposite to the priuities, is the third part of two lengths of the head. the knee marked with a small thwart pricked line and a little + at both ends is of the just length as betweene the eye and chin. the small of the leg and the brawne of the arme are of the thickenes of the neck.

10

not crooked, by drawing thoſe parts of the garment firſt, that lie neereſt upon the limbs.

2 You muſt draw the greateſt folds firſt, and ſo ſtroake your greater folds into leſſe, and be ſure you let one fold croſſe another.

Directions for the beſtowing of your lights.

1 LEt all your lights be placed one way in the whole work, as if the light fals ſideways on your picture, yon muſt make the other ſide which is furtheſt from the light, darkeſt, and ſo let your lights be placed altogether, on one ſide, and not confuſedly to make both ſides alike lightned, as if it ſtood in the midſt of many lights, for the body cannot otherwiſe be lightned equall in all places.

1 Becauſe the light doth not with all its brightneſſe illuminate any more then that part that is directly oppoſite unto it.

2 The ſecond reaſon is taken from the nature of our eye, for the firſt part of the body coming unto the eye with a bigger angle is ſeen more diſtinctly; but the ſecond part being further off comes to the eye in a leſſer angle, and being leſſer lightned is not ſo plainly ſeen as the firſt. By this rule if you are to draw two or three men ſtanding together, one behind another, though all of them receive equally the light, yet the ſecond being further from the eye muſt be made darker, and the third more darke.

2 That part of the body muſt be made lighteſt, which hath the light moſt directly oppoſite to it, as if the light be placed above the head, then the top of the head muſt be made lighteſt, the ſhoulders next lighteſt, and ſo it muſt looſe by degrees.

3 That part of the body that ſtands furtheſt out, muſt be made lighteſt, becauſe it comes neerer to the light, and the light looſeth ſo much of its brightneſſe, by how much any part of the body bends inward, becauſe thoſe parts that ſtick out doe hinder the luſtre and full brightneſs of the light from thoſe parts that fall any thing more inward, therefore by how much one part of the body ſticks out beyond the other it muſt be made ſo much lighter then the other, or if it fal more inward, it muſt be made more darke.

Sattins and Silks, and all other bright-ſhining ſtuffs, have certain bright reflections, exceeding light with ſudden bright glances, eſpecially where the light falls brighteſt, and ſo the reflections are leſſe bright, by how much the garment fals more inward from the light.

The like is ſeen in armour, braſſe pots, or any glittering mettals, you ſhall ſee a ſudden brightneſſe in the middle or centure of the light, which diſcovers the ſhining nature of ſuch things.

Of Landskips.

LAndskip is expreſſing of land by hils, woods, caſtels, ſeas, valleys, ruines, rocks, Cities, towns, &c. and there is not ſo much difficulty in it, as in drawing figures therefore take onely theſe rules for it.

1 The beſt way of making Landskips is to make them ſhoot away one part lower then another, which hath been practiſed by our beſt workmen of late, but others have run into a contrary error, by making the Landskip mount up higher and higher, till it reach up a great heigth, that it appears to touch the clouds, as if they had ſtood at the bottome of a ſteeple, when they took the Landskip which is altogether improper, for we can diſcerne no proſpect at the bottom of an hill, but the moſt proper way of making a Landskip, is to make the neereſt hill higheſt, and ſo to make the reſt that are further off, to ſhoot away under that, that the Landskip may appear to be taken from the top of an hill.

2 You muſt be very carefull to leſſen every thing proportionable to their diſtance, expreſſing them bigger or leſſe according to the diſtance they are from the eye.

3 You muſt make all your lights fal one way, both upon the ground and trees, and all things elſe, and all the ſhadows muſt be caſt one way.

4 You muſt make every thing to have its proper motion, as trees when they are ſhaken

ſhaken with the winde, their ſmaller and more pliable boughs muſt be reſembled with ſuch an action, as they may ſtrike one againſt another, by yeelding and declining from that part whence the winde blows; the ſtiffer boughes muſt have leſſe bending and motion; you muſt likewiſe obſerve the bending of a twigg when a bird ſits upon it, ſo likewiſe if it be forced or preſſed with any other thing.

So likewiſe you muſt obſerve the motions of the Sea, by repreſenting the divers agitations of the waters, as likewiſe in rivers, the flaſhings of the waters upon boats and ſhips floating up and downe the waters, you muſt alſo repreſent the motions of waters falling downe from an high place, but eſpecially when they fall upon ſome rock or ſtones, where you ſhall ſee them ſpirting up in the aire and ſprinkling all about.

Alſo clouds in the aire require to have their motions now gathered together with the winds, now violently condenſated into haile, thunder-bolts, lightning, rain, and ſuch like; finally, you can make nothing which requireth not his proper motions, according unto which it ought to be repreſented: obſerve this rule that all your motions which are cauſed by the wind muſt be made to move one way, becauſe the wind can blow but one way at once.

Thus much for directions to thoſe who are contented to take ſome pains to attain ſo noble a ſcience; Now there follow certain directions for thoſe that are unskilful, and have not ſpare time ſufficient to ſpend in the practiſe of thoſe directions, yet are deſirous upon occaſions, & for certain ends to take the copies of ſome leſſer prints or pictures which they oftentimes may meet withall, the which are very facile and eaſie to be performed.

How to take the perfect Draft of any picture.

TAke a ſheet of the fineſt white paper you can get, *Venice* paper is the beſt, wet it all over with cleane linſed oyle on one ſide of the paper, then wipe the oyle off from the paper as clean as you can, then let the paper ſtand and dry, otherwiſe it will ſpoyl a printed picture, by the ſoaking thorow of the oyle; having thus prepared your paper, lay it on any printed or painted picture, and you may ſee perfectly thorow and ſo with black lead pen, you may draw it over with eaſe: after you have thus drawne the picture on the oyled paper, put it upon a ſheet of cleane white paper, and with a little ſticke pointed, or which is better with a feather, taken out of a Swallows wing, draw over your ſtroakes which you drew upon the oyled paper, and ſo you ſhall have the ſame very prettily and neatly, and exactly drawne upon the white paper which you may ſet out with colours at your own pleaſure.

Another way.

HAving drawn the Picture, take the oyled paper, and put it upon a ſheet of clean white paper, and prick over the drawing with a pen, then from the clean ſheet that was pricked, pounce it upon another, that it take ſome ſmall coal, powder it fine, and wrap it in a peice of ſome fine linnen, and binde it up therein looſly, and clap it lightly over all the pricked line by little and little, and afterwards draw it over againe by little and little, and afterwards draw it over againe with a pen or penſell, or what you pleaſe.

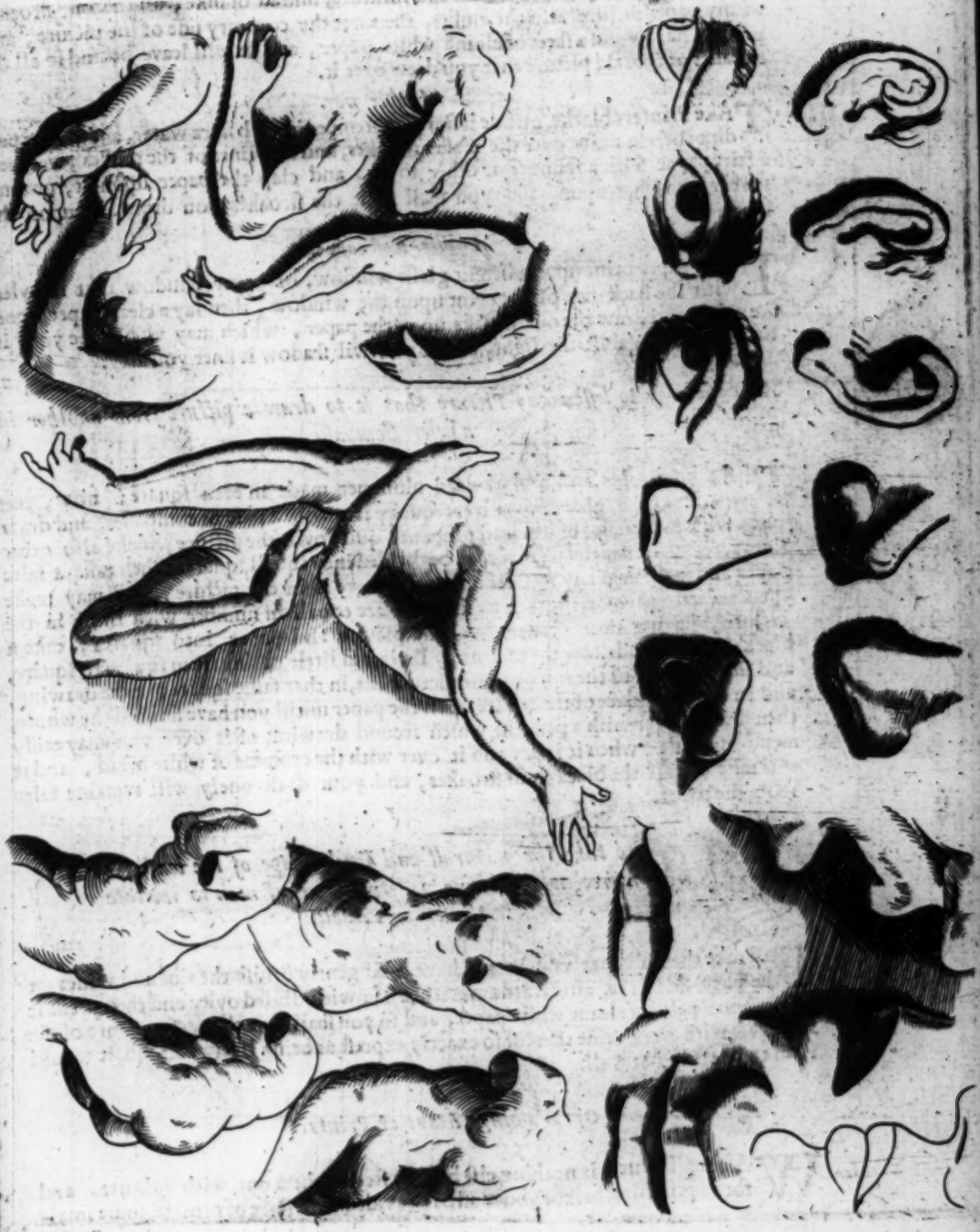
Another way.

TAke a ſheet of fine white paper, and rub it all over on one ſide with black-lead, or elſe with vermilion tempered with a little freſh butter, then lay this coloured ſide upon a ſheet of white paper, then lay the picture you would copy out upon the other ſide of the coloured paper, and with a ſmall pointed ſticke, or with a Swallows quill goe over all the ſtroakes of your picture, and then you ſhall have your ſtroakes very prettily drawn on the white paper.

Another way.

TAke a piece of white Lanthorne horne, and lay it upon your picture, then with a hard nipt pen made with a Ravens quill draw the ſtroake of your picture upon the horne, and when it is dry, breath upon the horne twice or thrice, and preſſe it hard upon a peice of white paper a little wetted, and the picture you drew upon the horn, will ſtick faſt upon the paper.

Another



Another way.

TAke a ſheet of white paper, rub it all over with freſh butter, and dry it in by the fire; then rub one ſide of it all over with lamp-black or lake, or any other colour finely ground: lay this paper upon a ſheet of faire paper with the coloured ſide downwards, and upon it lay the picture you would copy out, and trace the ſtroaks over with a fether of a Swallows wing, and you ſhall have your deſire.

Another way.

TAke ſome lake, and grinde it fine, and temper it with lin-ſeed oyle, and afterwards with a pen draw with this mixture, inſtead of inke, all the out-ſtroakes of any paper picture, alſo the muſles, then wet the contrary ſide of the picture, and preſſe it hard upon a ſheet of cleane white paper, and it will leave behind it all the ſtroakes of the ſaid picture that you drew over it.

Another way.

TAke Printers blacke, grinde it fine, and temper it with faire water, and with a pen dipt therein draw over the maſter ſtroakes, and out-lines of the muſles, wet then a faire paper with a ſponge, or other thing, and clap the paper upon it, preſſing it very hard thereupon, and you ſhall finde the ſtroakes you drew left upon the faire paper.

Another moſt eaſie way.

LAy a paper print upon a bright glaſſe window, or paper window that is oyled with the back-ſide of the print upon the window, then lay a clean paper upon the print, and draw the out-ſtroaks upon the paper, which may viſibly ſee you, it being ſett up againſt the light, and if you wil ſhadow it finer you may.

An eaſie way to leſſen any Picture that is to draw a picture from another in a leſſer Compaſſe.

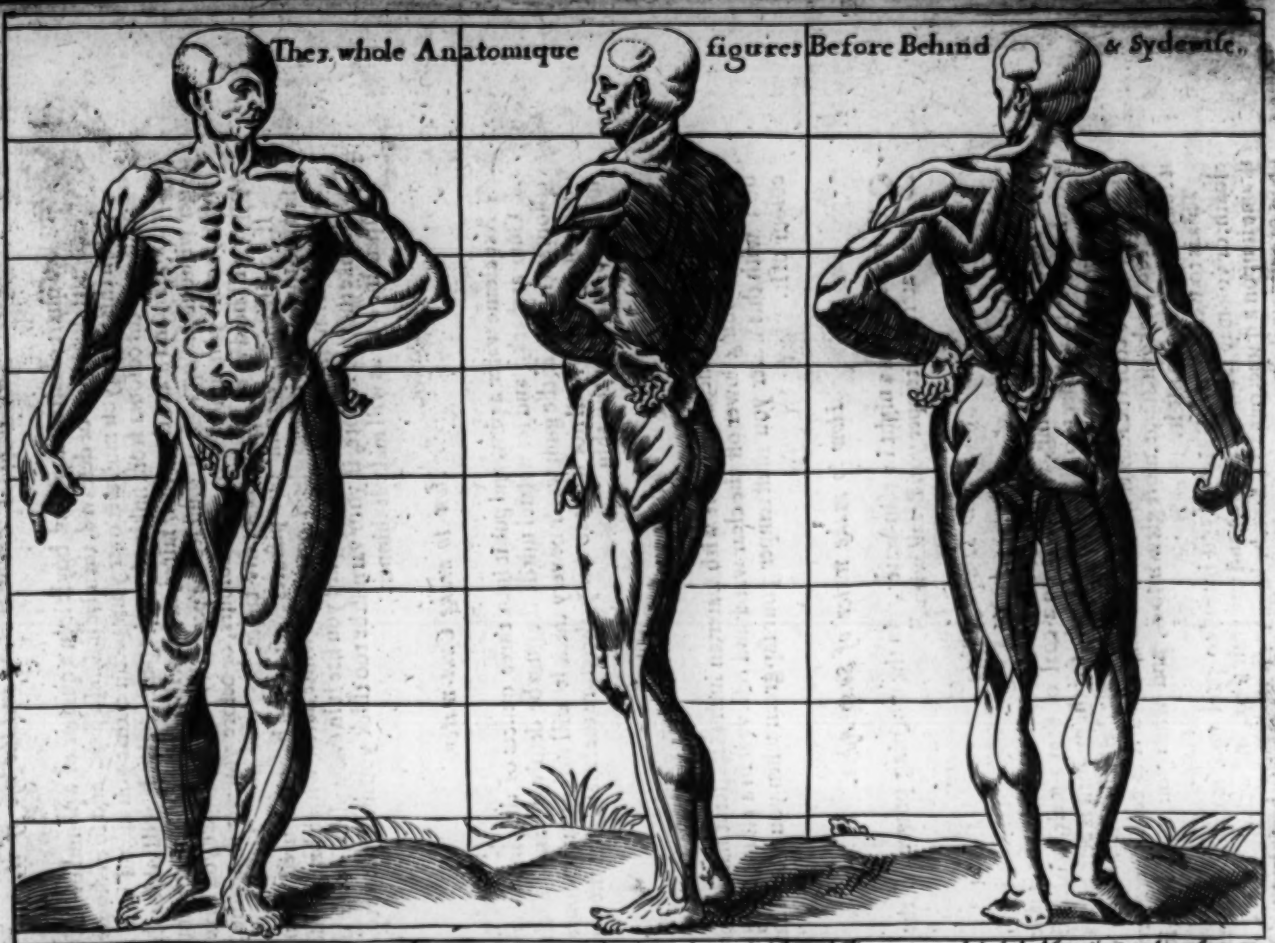
FIrſt take a ruler and a black-lead plummet made an even ſquare; now, you muſt divide the ſquare into divers equal parts with a pair of compaſſes, and draw lines with a ruler and black-lead plummet quite over the picture, make alſo other lines acroſſe, ſo that the picture may be divided into equall ſquares, then take a faire paper and make as many ſquares upon it as there is in the picture; you may make them as little as you will, but be ſure they are equall in number with thoſe in the Picture, having thus drawne over the picture and paper into ſquares; take a black-lead pen and draw the picture by little and little, paſſing from ſquare to ſquare, and in what part of the ſquare your picture lies, in that ſame ſquare put the drawing, and in the ſame place of the ſquare upon the paper untill you have finiſhed the whole, then draw it over with a pen, in which ſecond drawing of it over you may eaſily mend any fault; when it is dry rub it over with the crumme of white bread, and it will take off all the black-lead ſtroakes, and your draft onely will remaine faire upon the paper.

An eaſie way to take the naturall and lively ſhape of the leafe, of any hearbe or tree, which thing paſſeth the art of man to imitate with Pen or Penſell.

FIrſt take the leafe that you would have, and gently bruiſe the ribs and veines on the back-ſide of it, afterwards wet that ſide with linſed oyle, and then preſſe it hard upon a peice of cleane white paper, and ſo you ſhall have the perfect figure of the ſaid leafe with every veine thereof ſo exactly expreſt, as being lively colored, it would ſeem to be truly naturall.

Of Waſhing Maps or Prints.

WAſhing Pictures is nothing elſe but the ſetting them out with colours, and for the effecting hereof you muſt be provided with ſtore of penſels, ſome ſmaller



In these three whole Anatomiques, are represented the Muscles as well Before as Behynde as Sydewyse. And the sayd Figures are made by such observations and measures as is before herein declared. And yee may note that the draught of the Figure for before serueth also for the Figure Behind. So as in such sort that in the making of the one you also haue made the other taking the opposite of the Draught and the eight spaces which are betweene the wynklynes are the eight measures and proportions of the Head which are to be obserued in Humane bodyes.

ler then other, Allum-water, Gum-water, Water made of Sope aſhes, ſize, varniſh, and ſtore of good colours well prepared.

How to make Allum Water, and the uſe of it.

TAke a quart of faire water, and boyle it in a quarter of a pound of Allum, ſeeth it untill the Allum be deſolved, then let it ſtand a day, and ſo make uſe of it.

With this water you muſt wet over your pictures that you intend to colour, for it will keep the colours from ſinking into the paper, alſo it will adde a luſtre unto the colours, and make them ſhew fairer, and it will alſo make them continue the longer without fading; you muſt let the paper dry of it ſelfe after you have once wetted it, before you either lay on your colours, or before you wet it againe, for ſome paper will need to be wet foure or five times.

If you intend to varniſh your pictures, after you have coloured them you muſt firſt ſize them, that is, rub them over with white ſtarch with a bruſh, inſtead of doing them with Allum water, but be ſure you ſize it in every place, or elſe the varniſh will ſinke thorow: Note, if your varniſh be too thick you muſt put into it ſo much Turpentine oyle as will make it thinner.

How to make Gum-water.

TAke cleane water a pint, and put it into three ounces of the cleareſt and whiteſt Gum-araback, and let it ſtand untill the gum be deſolved, and ſo mix all your colours with it; if the gum water be very thick it will make your colours ſhine, but then your colours will not work ſo eaſily, therefore the beſt is, that the water be not made too thick nor too thin.

How to make Lime water.

TAke unſack't lime, and cover it with water, an inch thick, let it ſtand ſo one night, in the morning power off the clear water and reſerve it in a cleane thing for your uſe; with this water you muſt temper your ſap green when you would have a blew colour of it.

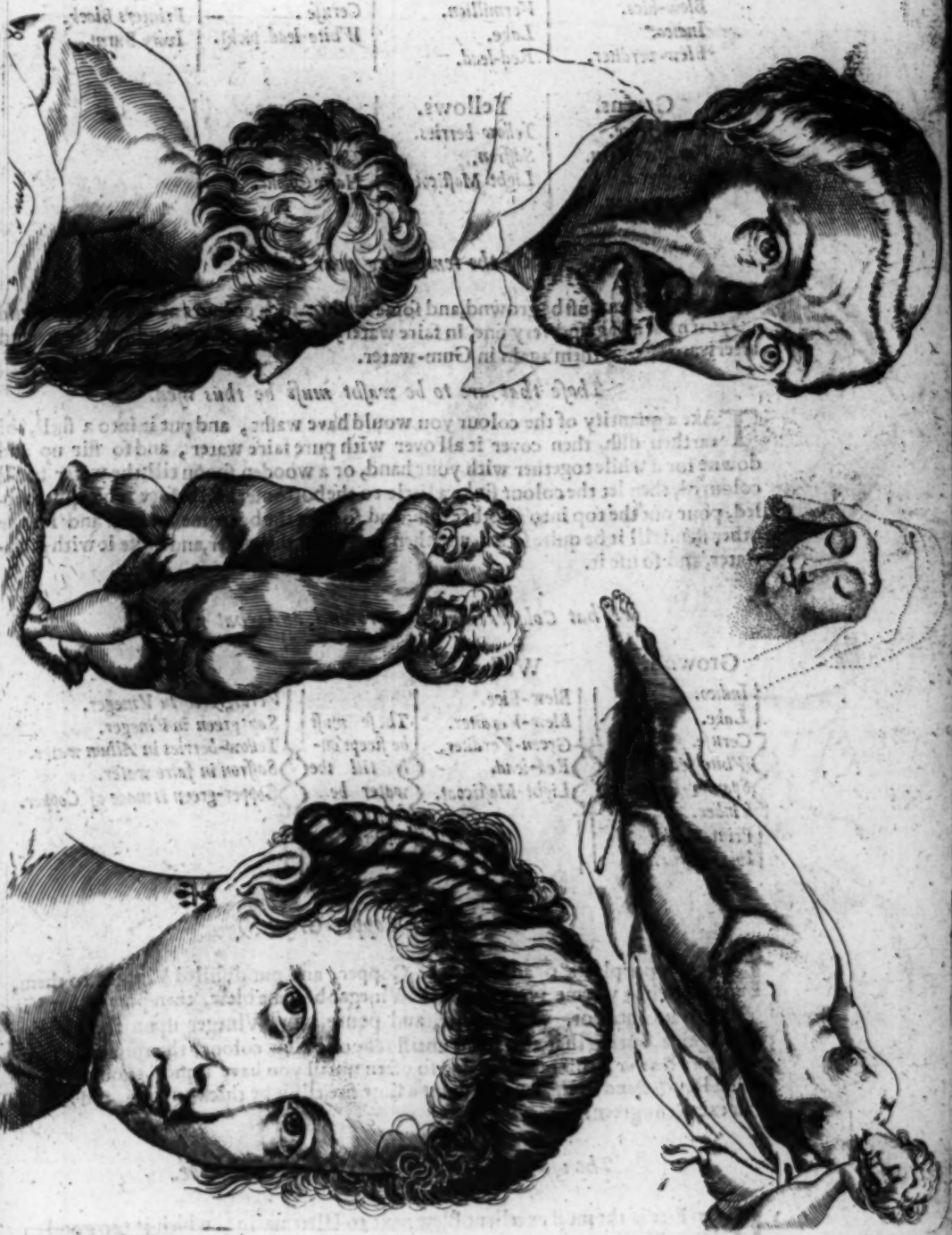
How to make water of Soap-Aſhes.

STeep Soap-aſhes a night in rain-water, in the morning powre off the cleareſt. This water is to temper you Brazil withall.

How to make Size

TAke a quantity of blew, and let it ſteep a night in water, to make it the readier to melt in the morning, then ſet it on a coal of fire to melt, which done, to try whether it be neither too ſtiffe nor too weak, for the meaneſt is beſt, take a ſpoonfull thereof and ſet it in the aire to cool, or fill a muſle ſhell with it, and let it ſwim in cold water, to cool the ſooner if it be too ſtiffe when it is cold put more water to it, if too weake then put more glew into it, and when you would uſe it, make it lukewarme, and ſo uſe it.

This is to wet your cloaths in if you intend to paiſt your maps or pictures upon cloath, or you may take white ſtarch and wet your ſheet, and wring it out, and ſo ſtraine it upon a frame, or nail it ſtretched upon a wall or board, and ſo paiſt your maps or pictures thereon.



The Names of all the Colours Pertaining to Waſhing.

Blews.	Reds.	Whites.	Blacks.
Blew-bice.	*Vermillion.*	*Ceruſe.*	*Printers Black.*
Indico.	*Lake.*	*White-lead. pickt.*	*Ivory Burnt.*
Blew-verditer.	*Red-lead.*		

Greens.	Yellows.	Browns.
Verdigreece.	*Yellow-berries.*	*Spaniſh Brown.*
Varditer-green.	*Saffron.*	*Umber or*
Sap-green.	*Light-Maſticote.*	*Haire Colour.*
Copper-green.		

Of the tempering your Colours.

SOme colours muſt be grownd, and ſome waſht: ſuch colours as are to be grownd you muſt firſt grind very fine, in faire water, and ſo let them ſtand and dry, and afterwards grind them again in Gum-water.

Thoſe that are to be waſht muſt be thus uſed.

TAke a quantity of the colour you would have waſht, and put it into a ſhell, or earthen diſh, then cover it all over with pure faire water, and ſo ſtir up and downe for a while together with your hand, or a wooden ſpoon till the water be all coloured, then let the colour ſinke a little to the bottome, and before it be quite ſetled, pour out the top into another diſh, and ſo fling the bottome away, and let the other ſtand till it be quite ſetled, and then powre off the water, and mixe it with gum-water, and ſo uſe it.

What Colours muſt be Grownd, and what waſht.

Grownd.	Waſht.		Steept.
Indico.	*Blew-Bice.*		*Verdigreece in Vineger.*
Lake.	*Blew-Verditer.*	*Theſe muſt be ſteept only till the water be ſufficiently coloured.*	*Sap-green in Vineger.*
Ceruſe.	*Green-Verditer.*		*Yellow-berries in Allum water.*
White-lead.	*Red-lead.*		*Saffron in faire water.*
Spaniſh-Browne.	*Light-Maſticoat.*		*Copper-green is made of Copper.*
Vmber.			
Printers Black.			
Ivory Burnt.			

How to make Copper-Green.

TAke Copper plates, or any ſhreds of Copper, and put diſtilled Vineger to them, ſet them in a warme place untill the Vinegar become blew, then powre that Vineger into another pot, well leaded, and poure more Vineger upon the Copper plates againe, letting that alſo ſtand untill it be of a blew colour, then poure it unto the former liquor, this may you doe ſo often untill you have liquor enough, then let that liquor ſtand in the Sun, or upon a ſlow fire till it be thick enough, and it will be an excellent green.

The uſe and nature of every particular Colour.

1 BLew-Bice is the moſt excellent Blew next to Ultermarine, which is too good to waſh withall, and therefore I leave it out here, and put in Blew-bice, which will very well ſerve in the ſteed of it, and indeed you may leave out both and uſe

Smalt

Vaughan

Smalt in the ſteed of them, but that it will not worke ſo well as Biſe; no Biſe is too good to uſe upon all occaſions, but onely when you intend to beſtow ſome coſt and pains upon a piece, otherwiſe you may uſe no other blew in your worke then blew Verditer, with which you may make a pretty good ſhift without any other blew, I meane in ordinary worke.

2 Indico is a dark blew, and is uſed principally to ſhadow with upon your other blew Indico, and yellow berries mixed together make a dark green to ſhadow other greens with in the darkeſt places.

3 Blew Verditer is a very bright pleaſant blew, and the eaſieſt to worke with in water: it is ſomewhat inclining to a green, and being mixed with yellow-berries it makes a good green: this blew is moſt uſed.

4 Verdigreece is a good green, but ſubject to decay: when it is dry upon the paper it wil be of a lighter colour then it is when you lay it firſt on, therefore to preſerve it from that fault, put ſome ſap green amongſt it to diſſolve in it, and it will make it keep its colour; this colour is of a poyſonous nature, and therefore you muſt be carefull how you uſe it, that it come not neer your mouth. There is diſtilled Verdigreece to be bought at the Coller-ſhops, that is a far better green then the other, but it is ſomewhat dear, and the other will ſerve inſteed of it.

5 Verditer-Green is a light green, ſeldome uſed in any thing but in colouring of Landskips, thoſe places that ſhould ſhow a far off, and it is good for ſuch a purpoſe, becauſe it is ſomewhat inclining to a blew, but you may make a ſhift to doe any thing well enough without it; for a little blew Verditer mixt with Copper green and a little white, will make juſt ſuch another colour.

6 Sap-green is a darke durty green, and never uſed but to ſhadow other greens in the darkeſt places, or elſe to lay upon ſome darke ground, behind a picture, which requires to be coloured with a darke green, but you may make ſhift well enough without this green, for Indico and Yellow-berries make juſt ſuch another Colour.

7 Copper-green, it is an excellent tranſparent green, of a ſhining nature if it be thickned in the Sun, or upon a ſoftly fire, and it is moſt uſed of any green in waſhing of prints, eſpecially in colouring of the graſſe ground or trees, for it is a moſt perfect graſſe-green.

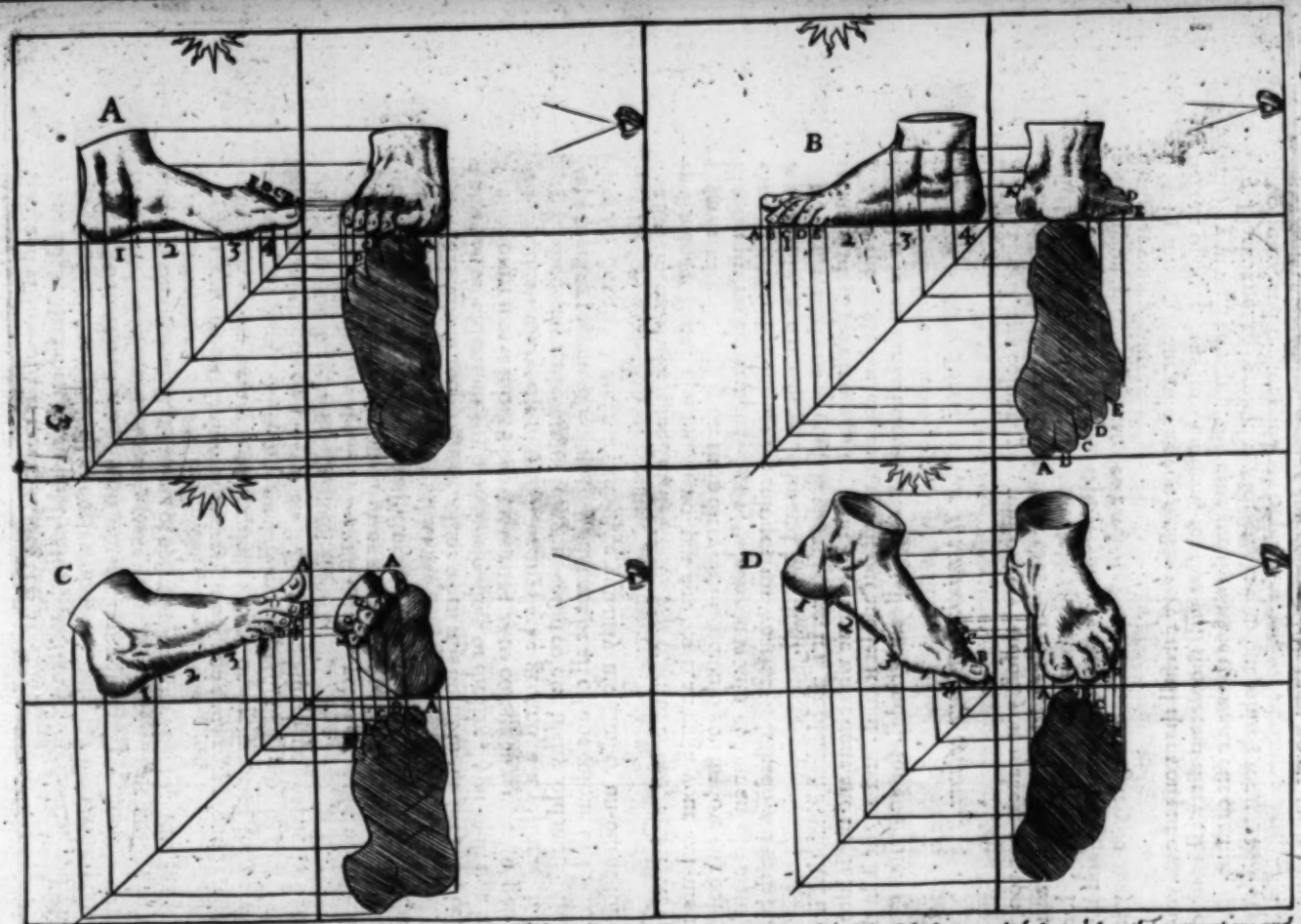
8 Vermillion it is the perfecteſt Scarlet colour, you need not grinde it, no nor waſh it, it is fine enough of it ſelfe, onely temper it with your finger in a gally pot or oyſter ſhell, with gum-water, and it will be ready for your uſe, if you put a little yellow-berries amongſt it, it vvill make it the brighter colour, this is principally uſed for garments.

9 Lake, It is an excellent Crimſon colour, vvith it you may ſhadovv Vermilion, or your yellovv garments in the darkeſt places; vvith it you make a skie colour, being mixed onely vvith vvhite; vvith it you make fleſh colour, ſometimes mixed together vvith vvhite and a little red-lead, it is an excellent colour of it ſelfe to colour garments, or the like Indian lake is the beſt lake, but too good to be uſed to waſh prints with, unleſſe you intend to beſtow great curioſity upon your worke; but the beſt ſort of ordinary lake will ſerve well enough for ordinary uſes, but that alſo will be ſomewhat coſtly.

Therefore inſtead thereof you may uſe Red-Inke thickned upon the fire, and it will ſerve very well for your purpoſe, and better then Lake, unleſſe it be very good.

Note if you would make a light skie colour of your red-inke, you muſt not thicken it, or if you would mix it among your fleſh-colour you muſt not thicken it, you ſhould rather chuſe to ſhadow your Vermillion with Spaniſh browne then thick red Inke, which will ſerve well for that purpoſe, and is much cheaper, but it is not altogether ſo bright a colour and cleare.

10 Red-lead is the neareſt to an Orange colour, and putting a little yellow berries into ſome of it, will make it a perfect Orange colour, but if you mean to make fleſh-colour of it, you muſt put no yellow, but onely then when you would make an Orange colour. This colour is uſed for the colouring of buildings or high-wayes in Landskip, being mixed with a little white. Alſo it is the onely bright colour to ſhadow yellow garments with, to make them ſhow like changeable Taffity; it is good alſo to colour any light ground in a picture, taking only the thin water of it, and ſo for ſeverall other uſes as you ſhall ſee occaſion for it.



To foreshorten feete seene forwards, you must make the foote a side wth his proportions and measures seene on the insyde of the foote marked A. and from those proportions and measures marked 1234. drawe downe perpendiculars vntill they cutt the Diagonall, and conuey thence lines Paralell, to make the Shadowed foote vnder the place of the foreshortned foote, and from the said shadowed you must rayse perpendiculars vnto the place of the saide foote to be shortened which there meeting with the leuell lines that proceede from the first foote by intersections of them there, giueth vs the said foote Geometrically foreshortned as apeare heere represented, wherein the toes of the feete are marked A,B,C,D,E, and the lyke is to be observed for the foote seene by the heele marked B, and also for the foote marked with C, seene on the foreparte, and lastly in like sorte for the foote marked D wch are foreshortned by the same rules as the former.

11 Yellow berries, it is moſt uſed in waſhing of all other yellows, it is bright, and tranſparent, fit for all uſes, and is ſufficient without the uſe of any other yellow,

12 Saffron is a deep yellow if you let it ſtand a pretty while; it is good principally to ſhadow yellow-berries with, inſtead of Red-lead: and it is ſomewhat a brighter ſhadow, but you may make ſhift well enough without this colour, for red-lead, and yellow-berries make juſt ſuch another colour.

13 Light Maſticote; It is a light yellow, juſt like yellow berries and white, and therefore you may ſhift well enough without it, only for the ſaving you a labour to mixe your yellow berries with white when you have occaſion for a light yellow, which you may ſometimes make uſe of to colour a light ground in a picture, and then ſhadow it with the water of burnt umber, or red-lead, that is the thinneſt part of the colour.

14. 15. Ceruſe, It is the beſt white, if it be good and finely ground ready to your hand, as you may have it at ſome colour ſhops, or for want of it buy white-lead pickt to your hand, either of them will ſerve well enough; any of theſe being minled with another colour, they make it lighter, and the more you put the lighter they will be, as you ſhall finde in the uſing of them.

16 Spaniſh Browne is a dirty browne colour, yet of great uſe, not to colour any garment with, unleſſe it be an old mans gowne, but to ſhadow Vermillion, or to lay upon any darke ground behind a Picture, or to ſhadow yellow berries in the darkeſt places, when you want Lake, or thick red Inke.

17 It is the beſt and brighteſt colour whrn it is burnt in the fire till it be red-hot, but if you would colour any hare, horſe, dog, or the like, you muſt not burne it, but for other uſes it is beſt when it is burnt; as to colour any wooden poſt, bodies of trees, or any thing elſe of wood, or any darke ground in a picture; it is not to be uſed about any garments, unleſſe you would colour many old mens gownes, or caps ſtanding together, becauſe they muſt not be all of one colour of black, therefore for diſtinction and varieties ſake you may uſe Umber un-burnt for ſome of them.

18 Printers blacke is moſt uſed, becauſe it is eaſieſt to be had, and ſerves very well in waſhing: Note, You muſt never put any black amongſt your colours to make them dark, for it will make them dirty, neither ſhould you ſhadow any colour with black, unleſſe it be Spaniſh browne, when you would colour an old mans gowne, that requires to be done of a ſad colour; for whatſoever is ſhadowed with black will look dirtily, and not bright faire and beautifull. *Note.*

19 Ivory burnt or want of that bone burnt, it is the blackeſt black that is, and it is thus made; Take Ivory, or for want of it ſome white bone, and put it into the fire till it be thorowly burned, then take it out and let it cool, and ſo ſlit it in the middle, and take out the lackeſt of it in the middle and grinde it for your uſe.

Directions for the mixing of your colours.

IN mixing of any colour, you muſt be very carefull you make it not too ſad; if one colour be ſadder then the other that you mixe with it, put in but a little and a little of the ſad colour, till you ſee it be ſad enough for your purpoſe, for if you make your colour too ſad, you will very hardly recover it in mixing, and if you lay it ſo on your picture, you can never recover, but if it be too light you may make it darker at your pleaſure.

2 In mixing your colours you muſt be very carefull that you put not your penſell out of one colour into another, for that will ſpoyle and dirty all your colours unleſſe you waſh your penſell cleane and then wipe the water out of them.

3 Black is not to be mingled with any colour but white, for it will dirty all other colours, and make them look unpleaſant.

4 You ſhould when you mixe any colours, ſtir them about with your penſell that ſo you might ſtir up the colour, and might not take the thin water only to mixe, nor yet the bottome onely, but the water being well coloured poure it out into a ſhell, and then ſtir the other colour in like manner, and ſo mingle them together; you

ſhould

ſhould poure out the lighteſt colour firſt, that ſo you might the better know what quantity of the ſadder will ſerve your turne.

Particular Directions for the compounding of Colours or mingling one Colour with another

How to make a Purple Colour.

TAke Logg-wood, and ſeeth it in Vinegar and ſmall beer, in an earthen pot, and put a little Allum therein, untill you taſte it to be ſtrong on your tongue, and when it is boyled, ſtraine the Log-wood through a clout, cleane from the water, and ſo let the water ſtand and cool for your uſe.

OR,

YOu may make purple colour with mixing biſe and lake together, or if you want biſe, you may uſe blew Verditer, but it will not ſerve your purpoſe ſo well as blew biſe, but thick red-Inke will ſerve at all times as wel as lake in waſhing.

How to make Red Inke.

BOyle Brazill as you doe the Log-wood, and ſtraine the brazill through a clout as before.

A Fleſh Colour.

IT is made of white and a little lake, and a little red-lead mixed, a very ſmall quantity of each; you may make it as light, or as red as you pleaſe, by putting more or leſſe white in it ſhadow in the cheeks and other places, by putting in a little more lake and red-lead into it, if you would have it a ſwarthy complexion to diſtinguiſh the mans fleſh from the womans, put a little yellow Oker among your fleſh, and for your ſhadow put a little more lake, and a ſmal quantity of burnt umber.

Aſh-colour. An Aſh colour is compounded of black and white.

Orange. You may make your greens lighter by mingling it well with yellow berries or

Light-green white.

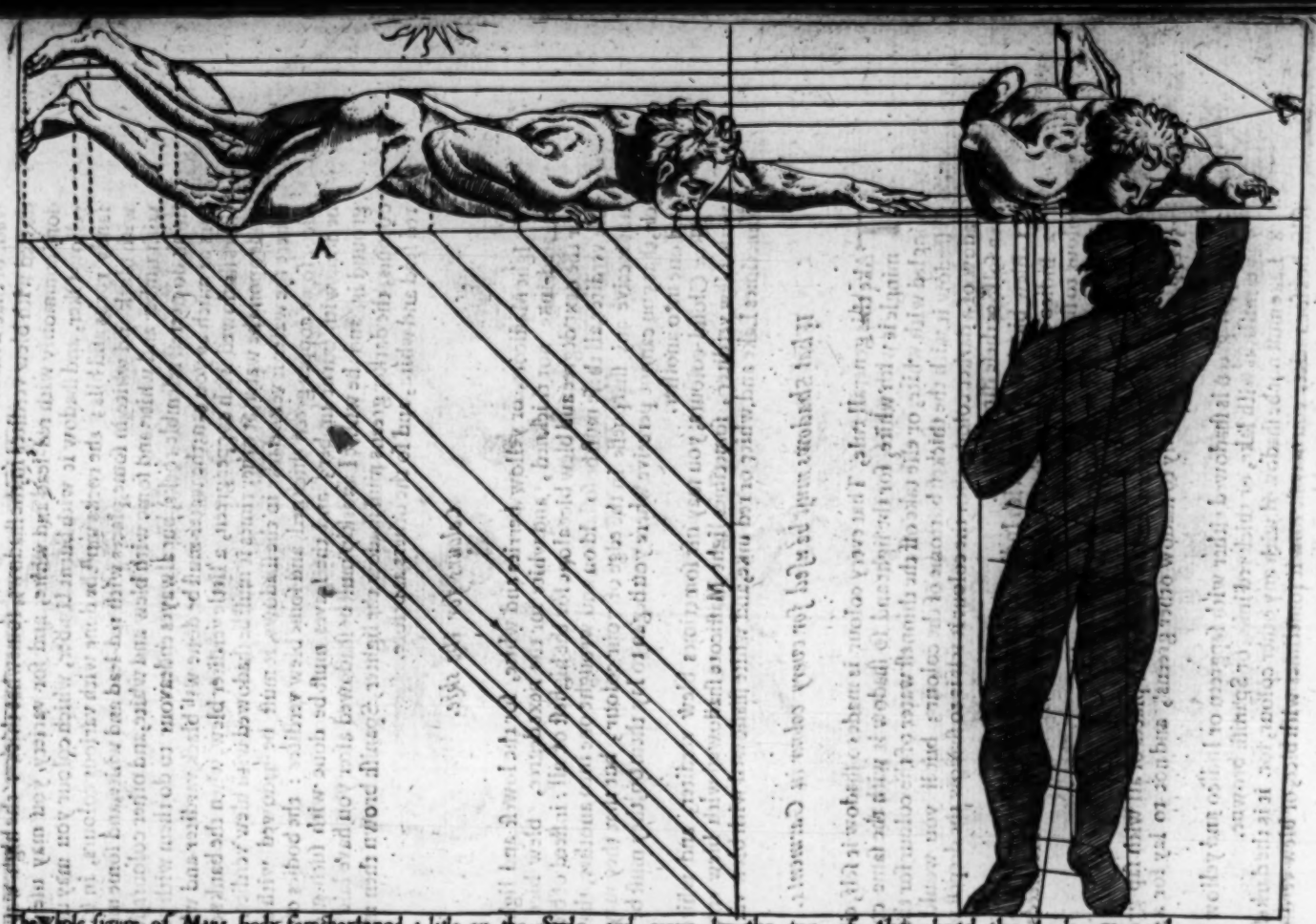
Colours for Buildings.

IN waſhing we doe not obſerve the natural colours of every thinh, as to expreſſe variety of colours and pleaſantneſſe to the ſight, that the things coloured may appear beautiful to the eye, yet ſo as they may not be contrary to reaſon, and be accounted ridiculous; but that we doe ſomewhat imitate natural things, and here and there adde ſome beauty by pleaſant colours, more then doth uſually and commonly appeare in the natural things themſelves, ſo that although the naturall things themſelves doe very rarely appear in ſuch beauty or with ſuch kind of colours, yet it may be imagined that it is poſſible that at ſome times they doe or may be made (without derogating from the rule of nature and reaſon) to appear in ſuch colours as you have expreſt them in, by this rule, you may guide yur ſelfe in colouring of any thing, and principally in buildings, and in Landskips, therefore when you would colour any buildings, you muſt do it with as much variety of pleaſant colours as the utmoſt extent of nature and reaſon will permit, yet not without reaſon, or beyond the limits of nature.

In colouring buildings you may ſometimes uſe black and white for the wals, conduits or other things, where you think fit ſometimes, you may uſe red-lead and white for brick houſes or others, when many houſes ſtand together you muſt colour them with as many various colours as you can well uſe about buildings; ſometimes you may uſe umber and white, and ſometimes lake and white, or red-inke and white, for varieties ſake, and if you want more variety, you may put here and there in ſome places Varditer and white, all theſe you muſt ſhadow after you have laid them on.

Colours for Landskips.

FOr the neereſt and darkeſt ſaddeſt hils lay burnt Umber, and for the light places you muſt put ſome yellow to your burnt Umber, for the next hils lay Cop-



The Whole figure of Mans body forshortened a litle on the Syde and seene by the top of the head the back vpward

The precedent demonstration shall serue vs in this figure forshortened seene by the top of the head, wthout alteracon of any thing for the lynes that must perpendicularly proceeding from the figure of the shaddow vnto the leuell lynes of the first figure

14 marked A their intersections doe herein giue our figure forshortened, seene by the topp of the Head

per green well thickned with the fire, or in the Sun; in the next hils further off, mingle some yellow berries with your copper green, and let the fourth degree be done with green verditer, and the furtheſt and fainteſt places with blew Bice, or for want of that with blew verditer mingled with white for the lighteſt places, and ſhadowed with blew verditer in the ſhadows, ſomewhat thick: the high-wayes muſt be done commonly with red-lead and white, and for variety you may uſe ſometimes yellow Oker, and ſhadow it with burnt Umber, which colour you may uſe alſo for ſandy rocks and hils; the rocks muſt be done with various colours, in ſome places with black and white, in ſome places with red-lead and white, and ſome muſt be done with umber and white, and ſome with blew and white, and other colours, ſuch as you think do neereſt reſemble rocks, but alwayes endeavour to do them with pleaſant colors as much as you can; the water muſt be done wth black varditer and white, ſometimes ſhadowed with copper green, a little verditer blew, when the banks caſt a green ſhade upon the water, at other times it muſt be ſhadowed with blew verditer alone, and where the water is very darke in the ſhadows, it muſt be ſhadowed with a little Indico, ſome copper green thickned, and ſome blew verditer: the bodies of trees muſt be done with burnt umber, and the leaves muſt be done with ſuch greens as the ground is, and the whole Landskip muſt be ſhadowed after you have laid on the firſt colours, the darker greens muſt ſhadow the lighter, Spaniſh brown then muſt ſhadow red lead and white, and ſo the others as before.

Colours for the skie.

Light Maſticote, or yellow berries and white, for the loweſt and lighteſt places, red-inke not thickned, and white for the next degree, blew bice and white for the next degree and blew bice alone for the higheſt of all: inſteed of bice you may uſe verditer, all theſe muſt be ſo laid on and wrought one into another, that you may not receive any ſharpneſſe in the edge of your colour, but that they may be ſo layd on, that you cannot perceive where you began to lay them on, they muſt be ſo drowned one into another.

For Cloud-colours, you may uſe ſometimes blew verditer, and white ſhadowed with blew verditer, ſometimes light Maſticote ſhadowed with blew verditer, and ſometimes Lake and white or red inke, and white ſhadowed with blew varditer.

What Shadows muſt be uſed for every colour in Garments.

TAke this generall rule, That every colour is made to ſhadow it ſelf, either if you mingle it with white, for the light and ſo ſhadow it with the ſame colour, unmingled with white, or elſe take off the thinneſt water of the colour for the light, and ſo ſhadow it with the thickeſt bottome of the colour; but if you would have your ſhadow of a darker colour, then the colour it ſelf is to ſhadow the deepeſt places with, then follow theſe directions.

1 Blew bice is ſhadowed with Indico in the darkeſt ſhadows.

2 Indico is darke enough to make the darkeſt ſhadow, therefore needs no other colour to ſhadow it withal.

3 Blew verditer is ſhadowed with thin Indico.

4 Verdigreece with ſap-green.

Verditer with copper green, and in the darkeſt places of all with ſap-green.

5 Sap-green is uſed only to ſhadow other greens, and not to lay for a ground in any garment.

6 Copper green is ſhadowed either with ſapgreen or Indico and yellow berries.

7 Vermillion with lake, or thick red inke, or Spaniſh browne.

8 Lake muſt not be ſhadowed with any other colour, for it is the darkeſt red of it ſelfe, but for variety you may ſhadow it ſometimes with bice, or blew verditer, which makes it ſhew like a changeable Taffity.

9 Red-lead is ſhadowed with Spaniſh browne in the darkeſt places.

10 Yellow-berries, the natural ſhadow for it is Umber, but for beauties ſake it is ſeldome

ſeldome ſhadowed with Umber, but ſometimes, and moſt commonly with red-lead, and the darkeſt touches with thick red-inke, or Spaniſh browne, ſometimes for varieties ſake it is ſhadowed with Copper green thick, and ſometimes with blevv Bice, or Blevv verditer, and vvith any other beautifull colour.

11 Saffron is ſhadovved vvith thick red Inke or Lake.

12 Light Maſticote, vvith the thin vvater of Red-lead.

13, 14. White Ceruſe, and vvhite lead vvith a little black amongſt ſome of it mingled.

15 Spaniſh brovvn vvith black, but that is not uſed in any bright garment.

16 Umber vvith black mingled vvith ſome of it.

17 Black cannot be ſhadovved vvith any colour darker then it ſelfe.

Directions for the laying on of your Colours.

1 YOu muſt lay your colours on of ſuch a thickneſſe, I meane your body'd colours that you may ſee how to ſhadow them to perceive where the ſhadows are, and not lay on your colours ſo thick that you cannot perteive the print, nor how and where to ſhadow it,

2 You muſt always lay on your lighteſt colours firſt, and then ſhadow them afterwards.

3 You muſt lay on your colours very ſmooth with your penſel, that the colour may not lye thicker in ſome places then in others, and to that end you ſhould take your penſell pretty full of colour when you ſhould cover a garment all over (otherwiſe not) that ſo you may lay the colour ſmooth before it dry, for you cannot well ſmooth them afterwards when they are once dry; therefore when you lay them on be as quick as you can in covering the garment, that you may have covered it all over before your colour be dry in any part, for by this means you ſhall be the better able to lay it ſmooth; ſome colours are harder to lay then others; thoſe that are the moſt ſandy colours, as varditer, bice, red-lead, &c. are hardeſt to lay ſmooth on, and therefore you muſt be the more carefull in them.

What Colours ſet off beſt together.

1 BLews ſet off well enough with red, yellows, whites, browns and blacks.
They ſet of beſt with reds, whites and browns.
They ſet not off well with greens and purples.

2 Greens ſet off well with purples, reds yellows or browns.
They ſet off beſt with purples and reds.
They ſet not off well with blews or blacks, nor whites, unleſſe it be a ſad green.

3 Reds ſet off well with yellows, blews, greens and whites.
They ſet off beſt with yellows and blews.
They ſet not off with purples browns or blacks.

4 Yellows ſet off well with reds, ſad blews, greens, browns purples.
They ſet off beſt with reds and blews.
They ſet not off well with light greens or blacks or whites.

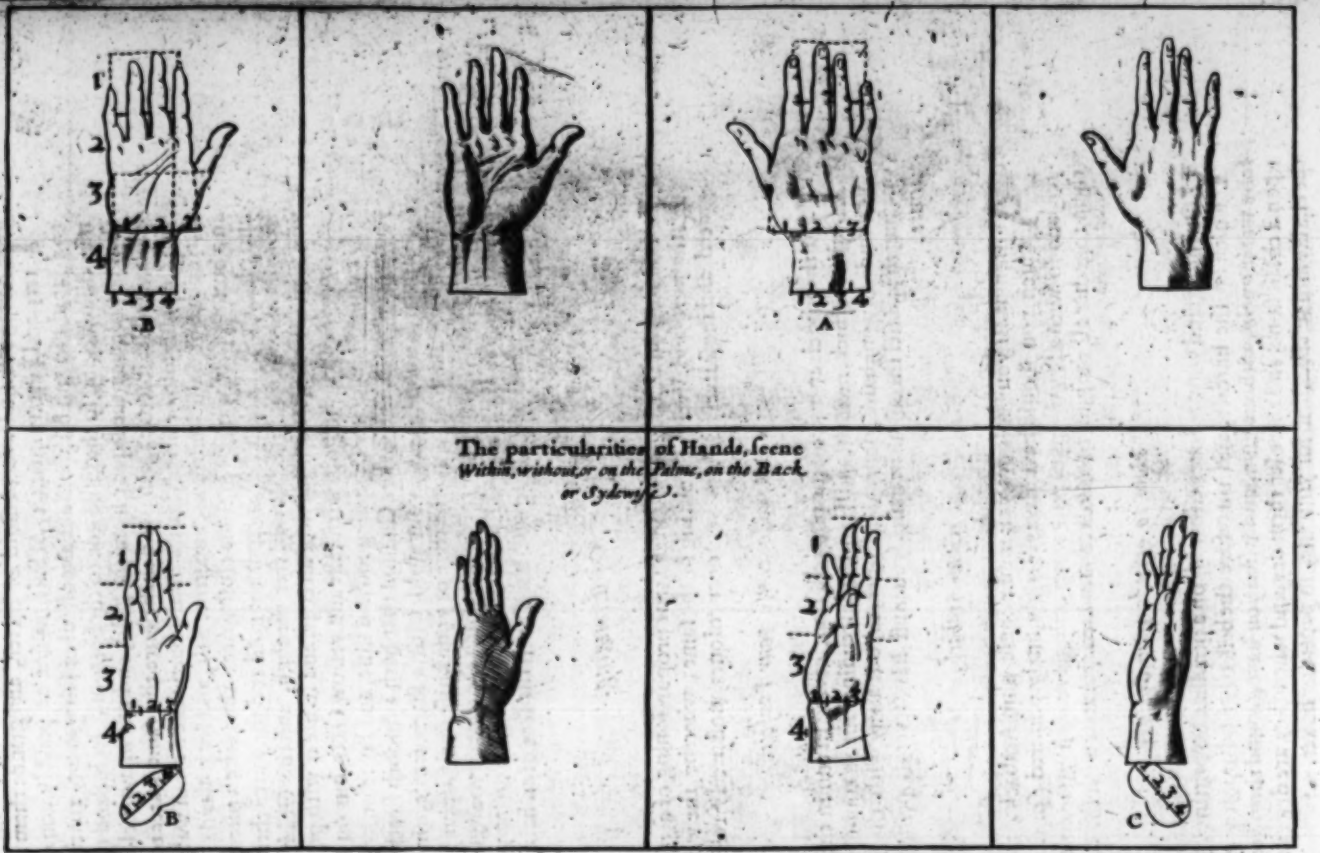
5 Whites ſet off with all colours.
They ſet off beſt with black and blew.

6 Browns ſet off very well with no colour, but are uſed ſometimes upon neceſſity, they ſet off worſt of all with black, becauſe they are ſo neer alike.

7 Blacks are not uſed but upon neceſſary occaſions in ſome things that doe needfully require; it and ſo it ſers off well enough with almoſt any colour, becauſe it is not like any, but differs ſomewhat from all.

How to write Gold with Pen or Penſell.

TAke a ſhell of Gold, and put a little Gum-water into it, and ſo ſtir it about with your penſel, but you muſt put very little Gum-water, and then you may uſe it as you doe other colours.



The particularities of Hands, seene Within, without, or on the Palme, on the Back or Sydewise.

The proportion of the Hand consisteth of 3 measures of the Nose, of which you are to make the three equall pricked squares marked perpendicularly 1.3.2. the lowest of which squares is divided into 2 equall parts therby to adjoyne a halfe making a third part unto that base marked also 1.2.3. which we give unto the Balle of the Thumb and Forefinger neare unto the said Thumb, raysing a pricked line perpendicularly vp unto the topp of the right hand angle of the square marked above with 1 making a pricked quill, within the which the said Forefinger is contayned, the length and toppe thereof exceeding the vpper joynt of the Middle finger. That being divided into 3 equall partes the two equall joynes are the two upper parts shallbe of equall hight unto the vpper joynt of ye Little finger, as appeareth in the figure of ye Hand represented at B. And the Thumbe shall not exceed ye second or midle joynt of the Forefiger.

Then resteth a 4th measure for ye Wrist which is the measure of ye Nose the base or lower part of which is divided into 4 parts, which shall serve us for Hands seene on the syde The same measures are observed aswell in the hand seene without or on the back marked A as in ye hād seene or wthin ye Palm & sydewise marked wth A & C. but ye hāds seene sydewise cōtayne but 3 measures of ye base of ye Wrist appeareth in ye figures of ye said hādes marked in ye opposite page in ye slope or Dyagonall lines marked in the ovall formes marked 1.2.3.4. under ye wrists wth make ye Geometricall plane of ye said Wrist.

Thus by a little practiſe you may become perfect in this Art, and learne the full perfection of it.

How to lay Gold or Silver on Gum-water.

TAke five or ſix leaves of Gold or Silver, and grinde them with a ſtiffe gum-water; and a pretty quantity of Salt, as fine as poſſibly you can, then put them into a Jar glaſſe, and fill the glaſſe almoſt ful of faire water, to the end the ſtiffe water may diſſolve, and ſo the Gold goe to the bottom, let it ſtand three or foure houres, then poure away the liquor from the gold, and put in more cleane water, and ſtir it about, and let it ſettle again, and then poure the ſame water to this ſo often untill you ſee your gold or ſilver clean waſhed: then take a clean water, and put thereto a little peice of Sal Almoniack, and great Salt, and let it ſtand the ſpace of three days in a box made of wax, or in ſome cloſe ſpace: then take a piece of Glovers leather, and pick away the skin-ſide and put the gold and the water therein, tye it up, then hang it on a pin, and the ſalt will fret through, and the Gold will remain, which you ſhall temper with the glayr of an egge, and ſo uſe it with pen or penſel.

You muſt diaper on gold with lake and yellow Oker, but on ſilver with Cereſe.

Let your Gum-water be made good and ſtiffe, and lay it on with your penſel where you would guild, then take a Cuſhion that hath a ſmooth Leather, and turn the bottom upward, upon that cut your gold with a ſharpe knife, in what quantity you will, and to take it up draw the edge of your knife finely upon your tongue, that it may be onely wet, with which do but touch the edge of your gold, and it will come up, and you may lay it as you liſt, but before you lay it on let your Gum be almoſt dry, and being laid preſſe it down, hard with the ſcut of an hair, afterwards burniſh it with a dogs tooth.

Of Limming.

LImming conſiſteth not only in the true proportioning of a picture, but alſo in the neat and lively colouring of the ſame, whereby the worke is exceedingly graced, and moſt lively ſet out in proper colours, moſt neerly reſembling the life.

How to chuſe your Penſels.

LEt them be clean and ſharpe pointed, not cleaving in too in the hair, they muſt be full and thick, next the quill, and ſo deſcending into a round and ſharp point; if you finde any one haire longer then other, take it away with the flame of a Candle, paſſing the penſel through the flame, you muſt have ſeverall penſels for ſeverall colours.

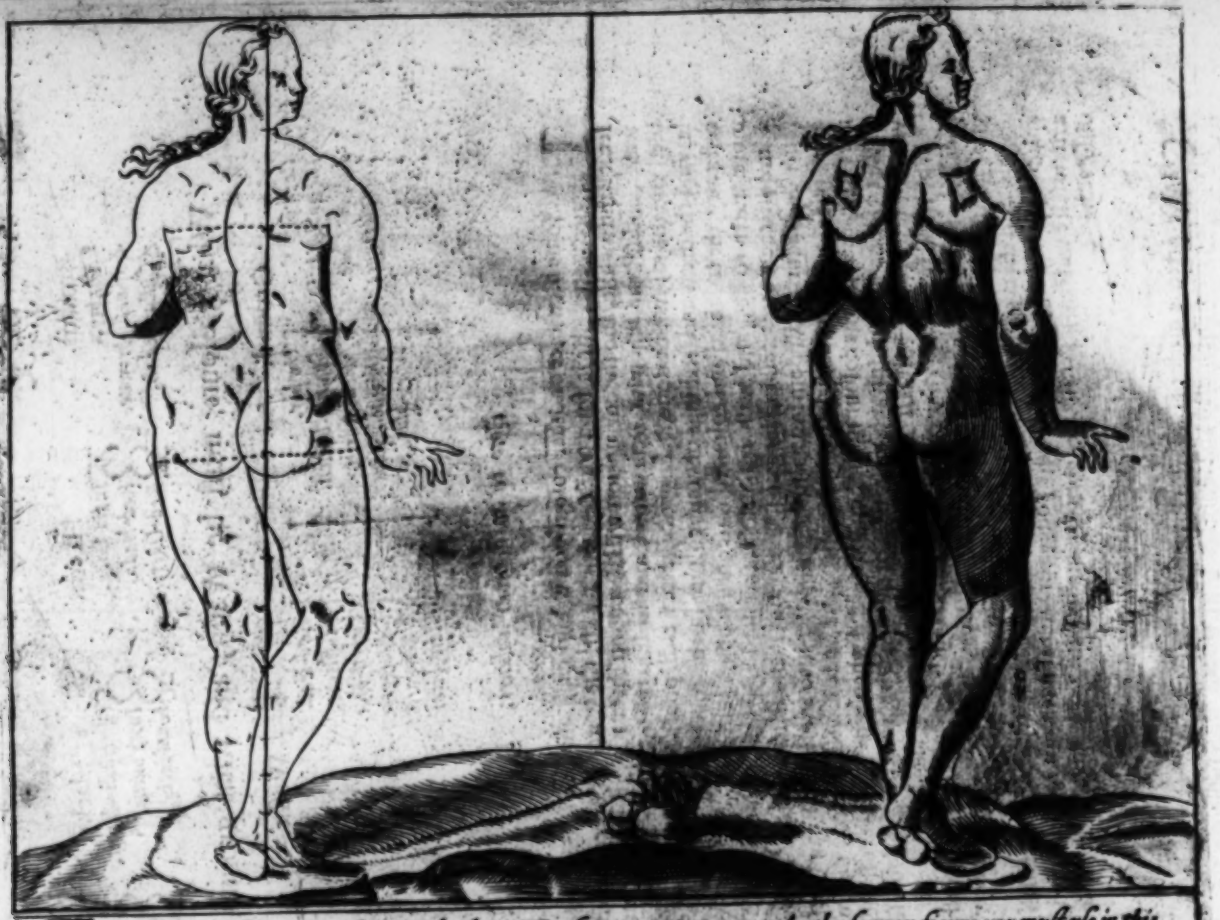
Gum-Araback.

AMongſt all your colours you muſt mingle gum Araback, the beſt and whiteſt, which you ſhould have alwayes ready, finely poudred (or diſſolved in fair water) and ſo with a few drops of pure water, mingle it with your colour, and temper them together til the gum be diſſolved and incorporated with the colours.

How to grinde your Colours

YOu muſt grind your colours either upon a perphire Serpentine, or pibble ſtone, which are the hardeſt, and therefore the beſt to grind upon; grind then with faire water onely, without gum, and when you have ground them very fine, put them upon a chalk ſtone, and there let them dry, and when they are dry take them off from the chalke and reſerve them for your uſe, in papers or boxes.

The



The proportion of a woman ſtanding backe.; The ſame maner as you make the former figure, you muſt vſe in this backward of the woman, without altering any thing of the meaſure, except in obſerving ye muſcles, which are marked behinde muſt be made ſmaller & ſmoother then the mans, as appeares in this figure.

The Names of your Colours.

Whites.	Yellows.	Greens.	Blews.
Ceruſe.	*Maſticote.*	*Sap-green.*	*Indico.*
White-lead.	*Yellow-Oker.*	*Pink & blew bice*	*Ultermarine.*
	Engliſh Oker.	*Green bice.*	*Blew bice.*
		Cedar-green.	*Smalt.*
		Verditure.	

Browns.	Reds.	Blacks.
Umber.	*India Lake.*	*Cheriſtone-burnt.*
Spaniſh-browne.	*Red-lead.*	*Ivory burnt.*
Cullins-earth.	*Red-Oker.*	*Lamblacke.*

What Colours muſt be Waſht, and what ground.

Ground.		Waſht.	
Ceruſe.	*Umber.*	*Red-lead.*	*Smalt.*
White-lead.	*Spaniſh-brown.*	*Maſticote.*	*Verditer.*
Indian-Lake.	*Colens-earth.*	*Green-bice.*	*Sap-green.*
Engliſh Oker.	*Cheriſtone-black.*	*Cædar-green.*	*Is to be ſteept in*
Pink.	*Ivory-blacke.*	*Ultermarine.*	*water.*
Indico.		*Blew bice.*	

How to waſh your colours.

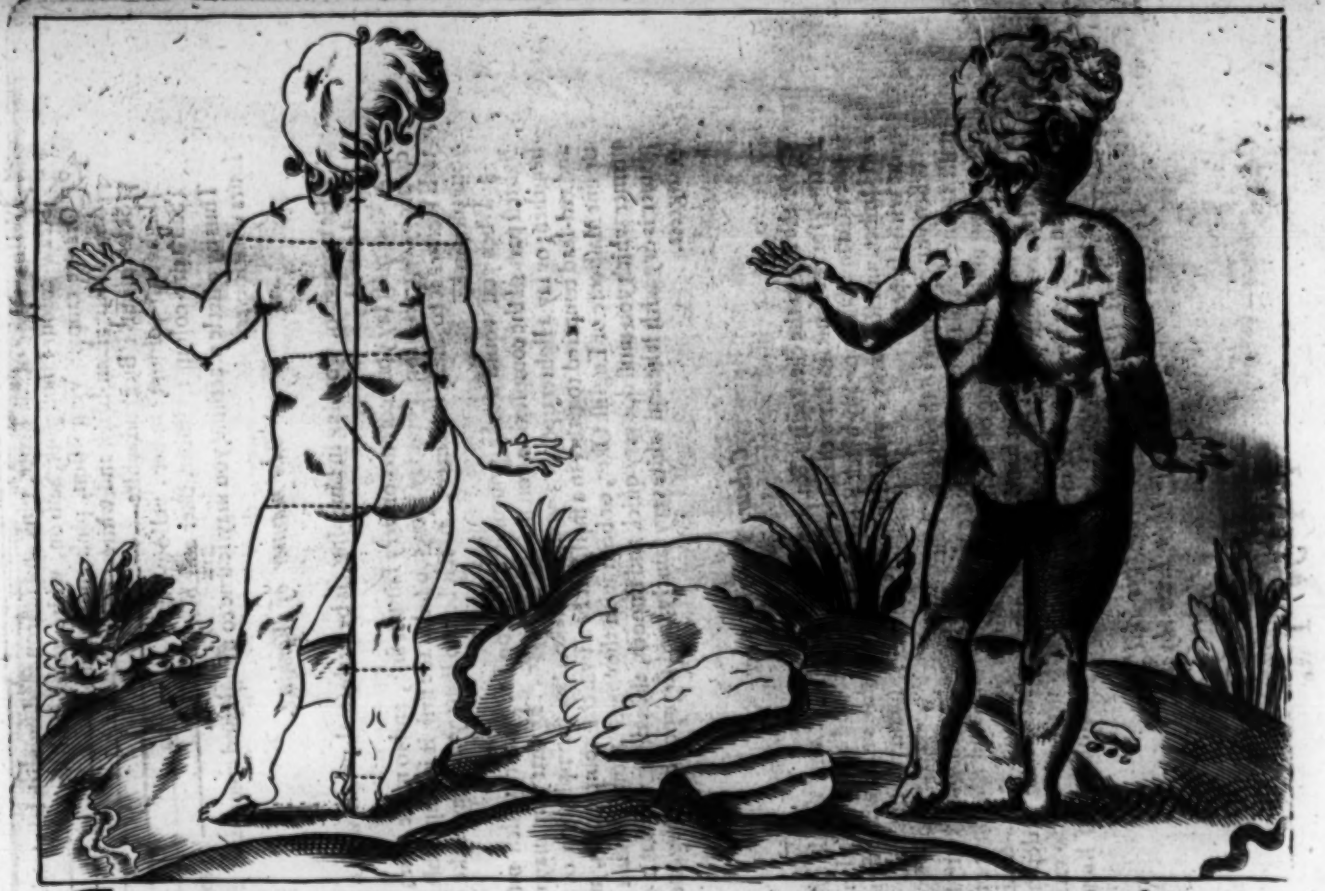
TAke ſome blew bice or other colour you would waſh and put it into a diſh full of pure water, ſtir it for a while together, till the water be all coloured, then let it ſtand awhile, and the corruption will fleet upon the water, then poure away the water, and fill the diſh with freſh water, and ſtir it as before till the water be troubled and thick; which done, before it be halfe ſetled, poure it out into another diſh, leaving the dregs and ſeethings of your colour in the former diſh, which you muſt caſt away, the troubled and coloured water being poured into your ſecond diſh, put more water to it, and waſh it as before, then let it ſettle till it be clear, and ſo poure off the water, waſhing it againe, and again, if any ſcum ariſe, which may make foure or five ſorts, ſtill pouring halfe the thin water into another diſh, and waſhing it as aforeſaid; when you have waſhed it often, and finde it well clenſed, poure away the water, then ſet the colour in the Sun to dry, and when it is dry, ſtrike off the faineſt part of the colour, lying about the ſides of the diſh with a feather, and ſo uſe it for your fineſt work, the reſt will ſerve well for courſer worke.

When you would uſe your colour, take of it as much as you can well ſpread about the ſides of a ſhell, ſomewhat thin, and not on heaps, and ſo temper it finely with your gum as before.

To avoid the cracking of your colour, and flying from the ſhell, to which ſome colours are ſubject; take a little fine pouder of white Sugar-candy, and with it and a little faire water temper the colour over againe with your finger till the candy be diſſolved.

Colours for Garments.

To { Graſſe-green is made of Pink and Bice, it is ſhadowed with Indico and Pink.
Popinia-greeen, of Indico and more Pink, ſhadowed with Indico.
French-green of Pink and Indico——————Indico
Sea-green, of Bice, pink and white——————Indico



The proportion of a Childe behinde. The former rule without changing any thing, must be observed in this present figure standing backward, and all the proportions and measures which are observed in the former, serve to this likewise.

To make a
- Carnation of Lake and vvhite — Lake
- Crimſon, of Vermillion Lake and vvhite — Lake
- Scarlet Vermilion — Lake
- Purple: Bice Lake and white — Lake and Indico
- Violet: Bice and Lake — Indico
- Yellow made of Maſticote, pink and ſaffron ſhadow with lake and Saffron
- Straw-colour: moſt pink, Saffron, white and Vermillion — Lake
- Orange-tauny: Vermillion, pink and maſticote — Lake
- Aſh-colour: Lam-black and white — Black
- Skie-colour: Bice and white — Bice
- Light hair-colour: Umber, yellow-Oker and white — Umber
- Sad haire-colour: Umber, oker and black — Umber and black

Thus by a little practiſing you may learne to mingle and compound all other colours whatſoever.

The manner of Working.

1 THe manner of working in Limming, is by little ſmal pricks with a ſharp pointed penſel.

2 You muſt lay your colours on very faint at firſt, and ſo make them deeper and deeper by degrees, for if you lay it on too ſad at the firſt, it is impoſſible you ſhould well recover it to make it lighter, but if it be too light you may make it darker at your pleaſure.

3 When you would worke, you muſt firſt lay on flat primer, which muſt be of the lighteſt part of the complexion you intend to make, ſo that you may not need to heigthen; or lay a lighter upon it; you may make a light complexion of white lake, and red-lead tempered together in a ſhell, if it be a ſwarthy complexion, mingle a little fine Maſticote or Engliſh Oker, or both with the complexion; having laid on the primer which you muſt doe very quick and ſmooth, then draw the features after the primer is dry with lake and white very faintly, and ſo proceed to the perfecting of it by degrees.

Colours For the Face.

FOr the red in the cheeks, lips, &c. temper lake, red-lead and a little white together, for the faint ſhadows that are blewiſh, indico and white together, for bice is not uſed in a face, nor any black; for the deeper ſhadows take white Engliſh Oker and Umber, and for darke and hard ſhadows in many pictures, uſe Lake and Pinke mixt with Umber.

When you are come to the cloſe of your, and have almoſt finiſht your face, you muſt in the laſt place doe all the ſcars molds, ſmilings and glanſings of the eye, deſcending and contracting of the mouth, all which you muſt be ſudden to expreſſe with a bold quick and conſtant hand, or remembring alwayes not to depend to faſt.

Thus by a conſtant practiſe joyned with theſe directions and your own induſtry, you may in time attaine to a great meaſure of perfection in this art of limming.

Be patient, thou that ſeekeſt for this skill,
By grace and art, ſo mayſt thou have thy will.

FINIS.